

OCTOBER
1958
Vol. LVI, No. 7

The CATHOLIC EDUCATIONAL *Review*

UNIVERSITY MICROFILMS
313 N 1ST STREET
ANN ARBOR, MICHIGAN

IN THIS ISSUE

APOSTOLIC OVERTONES

BEAUTY AND THE LEARNER

GIVING LIFE TO LATIN TEACHING

MINOR SEMINARY SPEECH PROGRAM

ENGLISH IN HIGH SCHOOL

TIPS ON DISCIPLINE

News and Comments

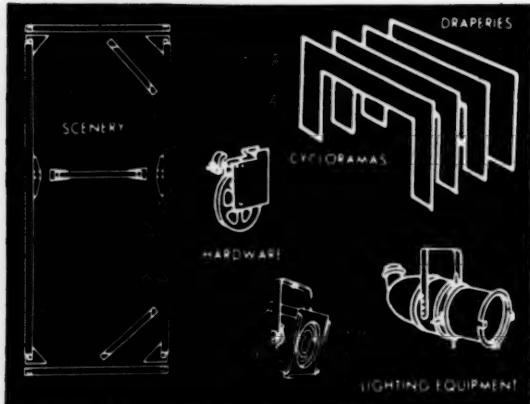
Book Reviews

UNDER THE DIRECTION OF THE DEPARTMENT OF EDUCATION

The CATHOLIC
UNIVERSITY
of AMERICA



Everything for the Theatre



LAMPS
RIGGING
TRACKS
LIGHTING EQUIPMENT
LIGHTING ACCESSORIES
SPECIAL EFFECTS
DIMMERS
SWITCHBOARDS
DRAPERYES
CYCLORAMAS
KNOCKDOWN SCENERY
HARDWARE
PAINTS
MAKE-UP
COSTUME ACCESSORIES
SOUND EFFECTS

**WORKING MODELS CONSULTATION
SPECIFICATIONS PLANS**

PLEASE WRITE FOR CATALOGUE

THEATRE PRODUCTION SERVICE

45 WEST 46th STREET - NEW YORK 36, N. Y. - Circle 5-5870

Now available in reprint form—

Catholics in Colonial America

by JOHN TRACY ELLIS

Professor of Church History
The Catholic University of America

This article originally appeared in 5 installments, in the January through May 1957 issues of *The American Ecclesiastical Review*.

80 Pages and Cover **Price: \$1.00 Postpaid**
(discount on 10 or more copies)

The American Ecclesiastical Review
The Catholic University of America Washington 17, D.C.

In answering advertisements please mention THE REVIEW

The CATHOLIC EDUCATIONAL Review

RT. REV. J. A. GORHAM, S.T.L., M.A., Editor-in-Chief

RT. REV. J. A. MAGNER, Ph.D., Managing Editor

RT. REV. F. J. HOULAHAN, S.T.D., Ph.D.,
Associate Editor

SISTER M. VERNICE, S.N.D., M.A.,
Associate Editor

REV. J. F. NEVINS, M.A.,
Associate Editor

SISTER M. BRIDEEN, O.S.F., Ph.D.,
Associate Editor



Vol. LVI

October, 1958

No. 7

CONTENTS

ACCEPTANCE AND CAPACITY IN APPRECIATING BEAUTY	433
Robert B. Nordberg	
MINOR SEMINARY SPEECH PROGRAM: PART II — THE SECOND YEAR	443
Rev. Joseph M. Connors, S.V.D.	
HOW TEACHERS CAN GIVE LIFE TO LATIN	454
Frater Carmen Di Domizio, O.Carm.	
IMPORTANCE OF TEACHING FUNDAMENTALS OF ENGLISH IN HIGH SCHOOL	461
Rev. William A. Connell, S.J.	
FOR APOSTOLIC OVERTONES IN CATHOLIC SCHOOLS	471
JoAnn Greene Brinkman	
SOME PRACTICAL SUGGESTIONS ON MAINTAINING DISCIPLINE	476
Marie A. Kastner	
THE CATHOLIC UNIVERSITY RESEARCH ABSTRACTS	481
HIGHER EDUCATION NOTES	484
SECONDARY EDUCATION NOTES	487
ELEMENTARY EDUCATION NOTES	489
NEWS FROM THE FIELD	491
BOOK REVIEWS	493
BOOKS RECEIVED	502
NEWS OF PRODUCTS AND SERVICES	504

Published monthly September through May by The Catholic Education Press, The Catholic University of America, Washington 17, D. C. Subscription price: yearly, \$5.00; single number, 60 cents. Indexed in The Catholic Periodical Index, The Education Index and The Guide to Catholic Literature. Entered as second class matter at the Post Office, Washington, D. C.

Business communications, including subscriptions and changes of address, should be addressed to The Catholic Educational Review, The Catholic University of America, Washington 17, D.C. Please address all manuscripts and editorial correspondence to the Editor in Chief, 302 Administration Building, The Catholic University of America, Washington 17, D.C.

Trade-mark registered in U. S. Patent Office
Copyright, 1958, by The Catholic Education Press

Ward Music Series

The following **new editions** of the Justine Ward music series **have been published** since 1956:

FIRST YEAR

- Music Chart, First Year @ \$16.00 net
- Tripod stand for chart @ \$7.25 net
- Music 1 — Teachers' Guide @ \$2.90
- Music 1 — Lesson Plans @ \$2.30

SECOND YEAR

- Music 2 — Look & Listen (for children) @ \$1.25
- Music 2 — Teachers' Guide & Lesson Plans @ \$3.60

THIRD YEAR

- Music 3 — Think & Sing (for children) @ \$1.25
- Music 3 — Teachers' Guide & Lesson Plans (1958) @ \$4.65

FOURTH YEAR

- Music 4 — Sing & Pray (for children) @ \$1.50
- Music 4 — chart @ \$2.25 net
- Music 4 — Teachers' Guide & Lesson Plan (1958) @ \$4.50

FIFTH YEAR

- Music 5 — Music's Golden Tongue @ \$1.55
- Music 5 & 6 — chart @ \$2.25 net

SIXTH YEAR

- Music 6 — Music's Many Moods (for children) (1958) @ \$1.70

Order from:

THE CATHOLIC EDUCATION PRESS

620 Michigan Avenue, N.E., Dept. C
Washington 17, D. C.



Robes for Confirmation

MOORE Confirmation Robes save money for each family by removing need for new clothing. Since all appear appropriately alike, no youngster "out-fashions" another. No family feels embarrassed.

White, flowing Robes with Scarlet collars and beanies for girls. Scarlet Robes and ties for boys.

MOORE Rental Service is quick, efficient and available on short notice. Write for all details and Catalog CC17.

E. R. MOORE CO.

**268 Norman Ave., Brooklyn 22, N. Y.
932 Dakin St. Chicago 13, Ill.
1641 N. Allesandro St.
Los Angeles 26, Calif.**

Also makers of Choral Robes, Gym Suits for Girls and Graduation Caps & Gowns

The newest and finest product developed in the field of sanitary protection.

LADYLIKE SANITARY NAPKINS

(1000 to Case) \$39.50 Per Case

FOR VENDING MACHINES

Special Free Offer

ONE LADYLIKE DISPENSER ABSOLUTELY FREE WITH EACH PURCHASE OF TWO CASES OF SANITARY NAPKINS. NO LIMIT ON NUMBER OF FREE DISPENSERS.

Compare the prices on Ladylike sanitary napkins with the price of any other napkin sold for vending machines. After checking, you will find that Ladylike is sold at a lower price than any other napkin of comparable quality. At long last, you can satisfy your requirements at a genuinely wholesale price, without having to buy a carload of napkins.

This is not a loan program. The machine actually belongs to you. If you already own dispensing machines, Ladylike's lower price may not be enough of an inducement for you to buy your napkins from us. In order to overcome this objection, we offer you the machine at no charge.

And finally to make this an even better buy . . .

NO SHIPPING CHARGES

on any order for two cases or more of Ladylike Sanitary Napkins. (Free Freight on the Dispenser also.)

You Do Not Pay Freight Charges Anywhere in the U. S. A.

It takes 30 minutes to remove your present dispenser and hang a Ladylike Dispenser in its place on tile, cement, plastic or any other kind of wall. Each year you can save \$20 or more on your sanitary napkin purchases. (In five years at least \$100.) Quite a savings for thirty minutes of the janitor's time. Write for free literature or send your order now to:

AMERICAN SANITARY SPECIALTY COMPANY

9 Thomas St.

New York 7, N. Y.

- EVERY CATHOLIC SCHOOL WHERE HISTORY IS TAUGHT
- EVERY CATHOLIC INTERESTED IN HISTORY
- EVERY CATHOLIC LIBRARY
- EVERY PRIEST

should be a regular subscriber to

The Catholic Historical Review

*Official Organ of the American Catholic Historical Association
(Established in 1915)*

- Articles By Leading Scholars
- Historical Miscellany
- Book Reviews
- Notes and Comments
- Periodical Literature

Recognized as the leading publication in its field. Published quarterly: January, April, July, October. Subscription rate: \$5.00; single number \$1.50.

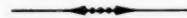
The Catholic Historical Review
THE CATHOLIC UNIVERSITY OF AMERICA PRESS
Washington 17, D. C.

Order today - FOR CLASSROOM USE

JUVENILE COURTSHIPS

by V. Rev. Francis J. Connell, C.S.S.R.

(A reprint from the March 1955 issue of
The American Ecclesiastical Review)



Single copy	25¢
In lots of 25	20¢ ea.
In lots of 100	16¢ ea.

Prices Postpaid

Address:

THE AMERICAN ECCLESIASTICAL REVIEW
The Catholic University of America
Washington 17, D. C.

TRINITY COLLEGE

WASHINGTON, D. C.

Founded 1897



*A Catholic Institution
for the
Higher Education of Women*

*Conducted by the
SISTERS OF NOTRE DAME DE NAMUR*

Liberal Arts program leading to the A.B. degree.

The curriculum, integrated by its strong core of theology and philosophy, allows for specialization in eighteen fields, including the languages, history, the social sciences, mathematics, the natural sciences and the fine arts. Pre-medical courses and teacher preparation are well established.

Location in the National Capital offers students unusual educational advantages.

For more detailed information and application forms write to:

THE DIRECTOR OF ADMISSIONS
TRINITY COLLEGE
WASHINGTON 17, D. C.

1958**HIGHER EDUCATION****1958**

Personnel Services in Catholic Four Year Colleges for Women.....	McMurray	\$2.00
The Proximate Aim of Education; A Study of the Proper and Immediate End of Education.....	O'Brien	\$3.00
College Counseling and Testing.....	O'Connor	\$3.75
A Critical Analysis of Current Concepts of Art in American Higher Education.....	File	\$1.25
A Critical Study of Modern American Views on Academic Freedom.....	Tos	\$.75
Introduction to Classical Scholarship: A Syllabus and Bibliographical Guide.....	McGuire	\$4.50
An Introduction to Research in Music.....	Garrett	Paper \$2.25 Cloth \$3.25
The Moral Problems of the Theatre.....	Butler	\$1.75

1958**SECONDARY EDUCATION****1958**

A National Study of the Guidance Services in the Catholic Secondary Schools.....	Stack	\$2.25
Art for Christian Living.....	Christie	\$3.50
Music Skills.....	Werder	\$1.75
Speech Correction.....	Spradling	\$2.75

**THE CATHOLIC UNIVERSITY OF AMERICA PRESS, Dept. C**

620 Michigan Avenue, N. E.
Washington 17, D. C.

Write for our complete catalog

CATHOLIC BOOK LISTS showing
 • NEWLY PUBLISHED Catholic Books
 • CATHOLIC BOOKS IN PRINT
 (a cumulative bibliography)
 • USED and OUT-OF-PRINT Books

Frequently issued and free Write today
 C. F. PETELLE, Box 289, Maywood, Illinois

HUMAN EVOLUTION 1956

With APPENDIX

The Present Catholic Attitude Towards Evolution

By J. FRANKLIN EWING, S.J., PH.D.

A Reprint from the Oct. 1956 Issue of
**ANTHROPOLOGICAL
 QUARTERLY**

Written in a non-technical style, this article
 should be of particular interest to all
 Catholic Students and Educators.

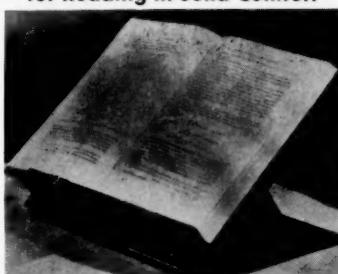
52 pages, 5 figures

Single copy \$1.00 Postpaid
 In lots of 590 each

ANTHROPOLOGICAL QUARTERLY

The Catholic University of America Press
 Washington 17, D. C.

ENDOLANE READING EASEL for Reading in Solid Comfort



Handy for DESK or LAP use. Adjusts to 3 READING ANGLES. Movable transparent pageholders FREE HANDS for writing, typing, etc. Made of tempered masonite. FOLDS FLAT. Piano type metal hinges. Felts protect desk and table surfaces.

MODEL	SIZE	POSTPAID
S	8x10 $\frac{1}{2}$ "	1 $\frac{1}{2}$ " hinged ledge \$4.00
L	8x12 $\frac{1}{2}$ "	2 $\frac{1}{2}$ " " " 4.50
O	10 $\frac{1}{2}$ x10 $\frac{1}{2}$ "	1 $\frac{1}{2}$ " " " 4.50
J	10x15 $\frac{1}{2}$ "	2 $\frac{1}{2}$ " " " 5.50
A	10x20"	2 $\frac{1}{2}$ " " " 7.00
M	14x20"	2 $\frac{1}{2}$ " " " 8.00
*SS	8x10 $\frac{1}{2}$ "	1 $\frac{1}{2}$ " " " 3.50

(This model for limited desk space. Has two reading angles.)

Satisfaction or your money back.
 Send orders with remittance to

ENDOLANE ENTERPRISES,
 Dept. C, Antioch, Illinois

Meet Saint Teresa

An Introduction to *La Madre* of Avila

By MONSIGNOR JOSEPH P. KELLY

A new life of one of the greatest saints and most lovable personalities in the history of the Church. With popular reader appeal, MEET SAINT TERESA is designed for the many who have heard of St. Teresa of Jesus but do not know her.

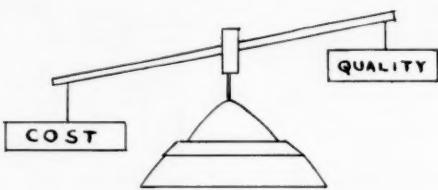
Daughter of a distinguished Spanish aristocrat, whose five sons served in the New World with the *Conquistadores*, this vivacious señorita, at the age of twenty-one, ran away from an opulent home to enter a convent. After twenty years of tepidity as a nun, she brought back, after her second conversion, the Primitive Rule, and, in spite of formidable opposition and continuous ill health, founded seventeen convents, "without so much as a penny to establish one."

Although an acknowledged master of mystical theology, Teresa is the very human author of such phrases as: "God is there among the pots and pans in the kitchen"—"I have met some persons so pious that they scared me more than all the sinners I could meet"—"When it comes to gratitude, I can be bribed with a sardine."

Mother of the Carmelites, author of spiritual classics renowned through four centuries, canonized by the Church which, in its official prayer for her feast day, petitions God that "we may be nourished by the food of her heavenly doctrine," her heroic statue in the center aisle of the Vatican Basilica of St. Peter's indicates the eminence that Christians accord to St. Teresa of Avila.

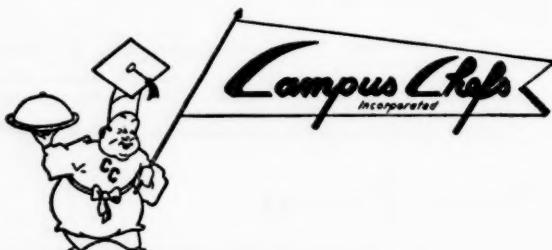
\$3.95

Frederick Pustet Co., Inc. • NEW YORK 8 • CINCINNATI 2



When in Doubt

. . . about whether your food service is running at top efficiency, call us, for expert appraisal. If costs can be cut, we'll cut them without sacrificing quality! ♦ Invite us for a talk-it-over visit. No obligation, of course.



CAMPUS CHEFS, INC.

125 BROAD STREET, ELIZABETH, NEW JERSEY
Serving The Catholic University of America

GENTLEMEN:

We would appreciate a call

As soon as possible When in area
No. of Boarding Students No. of Day Students

Name Title

School

Address

City State

ACCEPTANCE AND CAPACITY IN APPRECIATING BEAUTY

By Robert B. Nordberg *

THE RECENT ANGERED CRY of a professor of art history that "these stupid psychologists" should keep hands off of his field probably reflects an ambivalence felt by many persons towards any theorizing about art. Most such theorizing, to be sure, tends to be inadequate and somehow "beside the point." Many artists take the stand that what they do is to be felt and lived, not talked about. William Faulkner, for instance, delights in the role of the "simple story-teller" who is mystified by the profound meanings that critics find in his works.¹ It might be, as we shall argue later, necessary for a first-rate creative artist to keep a certain intellectual distance from his product. It does not follow, though, that art theory lacks value in general. Probably, the reason why so many are either repelled from any analysis of beauty and its creation or else go through transitory opinions is that any one type of treatment of the subject tends to be one-sided and inadequate. For that reason, the present exposition is both psychological and philosophical.

FACTORS DETERMINING REACTION TO BEAUTY

Let us start, then, with a question that presupposes some philosophical orientation: What personality factors determine the extent and nature of one's reaction to beauty? "Personality" is sometimes spoken of in a way that includes intelligence and sometimes in a way that arbitrarily removes it from consideration. We shall have occasion for both usages. Primarily, however, we are seeking to identify a variable which has little or no correlation with intelligence, since people of any given IQ level react very differently to a given work of art. By "reaction" is meant what is customarily, albeit vaguely, termed "aesthetic experience." It would be premature to define beauty at this point, but its usage in the question implies that it is independent of the observer, so far as its existence is concerned.

* Robert B. Nordberg, Ed.D., is assistant professor in the Department of Education of The Catholic University of America.

¹ Robert Coughlan, *The Private World of William Faulkner* (New York: Harper and Brothers, 1954).

Such a question is not much more or less timely than ever. Perhaps it acquires special force because of the Soviet beliefs towards art and artists, which are somewhat typical of any totalitarian society.² The problem of the art-ethics relationship always comes up sooner or later. Since Khrushchev attacked the "cult of the personality" (as applied to personalities other than his), writers and artists in the Soviet Union have been trying, with some unhappy reverberations, to test and define the extent and nature of their creative freedom. This century also presents a special problem in the United States because of the mass media of communication and their effect upon culture. As the late José Ortega y Gassét pointed out in his profound but neglected book *The Revolt of the Masses*, the man on the street today has a radically altered and potentially pernicious attitude towards art. He now believes (with the encouragement of some anti-intellectual philosophers and sociologists) that he and his compatriots, by sheer force of numbers, have the right to decide what is meritorious and isn't in matters of taste, as well as morals. Is he right?

Plato, of course, thought otherwise, which is why he is currently called authoritarian, anti-democratic, and other names, in some quarters. In the *Symposium* and in the seventh book of the *Republic* he wrote of the Form of Beauty and of man's struggles to perceive it. In the *Phaedrus* he took the encouraging position that the Form of Beauty, alone of all Forms, appears in this world as it really is. His doctrine of learning by recollection was necessarily involved in his account of how one comes to grasp absolute beauty.³ On this, as on many other subjects, subsequent philosophic treatment has been, in large measure (to borrow Whitehead's phrase), "a series of footnotes to Plato." In general, the position philosophers have taken in ontology has dictated what they had to say about beauty and art. Others outside the mainstream of philosophy have also been eloquent on the subject. Tolstoy, in his *What Is Art?* took the extreme subjective view: it is the reaction of an individual person to a thing. In our time, the subjectivist view has been well stated

² Dagobert D. Runes, *The Soviet Impact on Society, a Recollection* (New York: Philosophical Library, 1953).

³ Plato, *The Portable Plato: Protagoras, Symposium, Phaedo, and the Republic*, trans. Benjamin Jowett (New York: Viking Press, 1948).

by I. A. Richards in his *Principles of Literary Criticism*⁴ and *Foundations of Aesthetics*.⁵ Clive Bell, in *Art*, has been an outstanding contemporary spokesman for the objectivist position.⁶ For the instrumentalists, phenomenalists, and the like, art understandably acquires a position of central importance. For the late John Dewey, "Art summarizes experience. A fine art is an integrated work where distinctions are lost between sense and intellect, objective and subjective, universal and individual. It thus . . . is . . . better even than philosophy."⁷

OBJECTIVE OR SUBJECTIVE?

This foregoing question—whether beauty is objective or subjective—is too constricted. By itself, it can hardly provide for a satisfying approach. Nevertheless—partly to appreciate why this is so—we should briefly consider the arguments *pro* and *con*. The most striking objection to the subjectivist position, really, is that nobody really believes it. "I know what I like" is preceded by "I don't know anything about art but—." The general adoption of the subjectivist view would call for the end of all art criticism, all efforts by teachers to instill "good taste" into their students. If teachers took this course, those students who demand "freedom of expression" would quite possibly be among the first to protest. They feel safe in their excursions as long as somebody is opposing them.

Favoring the subjectivist view, however, is the important fact that beauty is pre-eminently a private experience; or, at least, what is psychologically important is the private experience to which objective beauty can lead. That is why theories that deal only with the external are apt to sound monstrous and hollow, unconvincing despite their logic, as do discussions of objective truth by persons less sensitive to the twists and turns of the learning process. And people do, after all, have different reactions!

There seems nothing for it, therefore, except to admit that beauty has both an objective and a subjective side. A new problem is then

⁴ Ivor A. Richards, *Principles of Literary Criticism* (New York: Harcourt, Brace, and Co., 1938).

⁵ I. A. Richards, C. K. Ogden, and James Wood, *The Foundations of Aesthetics* (New York: Lear Publishers, 1948).

⁶ Clive Bell, *Art* (New York: F. A. Stokes, n.d.).

⁷ Vincent E. Smith, *Idea-Men of Today* (Milwaukee: Bruce Publishing Co., 1950), pp. 42-43.

posed: how to relate them. The question posed earlier is our vehicle for doing this. The psychology of perception never gets very far if it is unwilling or unable to tell us what we are perceiving.

For the objective aspect, let us take the consensus among creative people: that art involves attaining unity from complex materials. St. Thomas Aquinas called it the proportionate (appropriate) arrangement of means to an end.⁸ Another remark of the Angelic Doctor becomes important here: that "the being of anything consists in indivision, and hence it is that everything guards its unity as it guards its being."⁹ Every good work of art impresses one by its wholeness, though not everyone is consciously aware of this attribute as such. When it is lacking, the observer is apt to feel irritation and frustration. Recently at the National Gallery in Washington, a group of young women were looking at a canvas which depicted fishes, loaves of bread, glasses, and other things, in a somewhat random and scattered arrangement. It had a thematic unity, but not the existential unity that art demands. Finally one of the girls said in annoyance, "It doesn't add up to anything!" The expression was paradoxical, since we add precisely when we do not feel ourselves in the presence of any over-all oneness. But the "anything" that the picture didn't "add up to" was this over-all oneness. "Its" only "it-ness," then, consisted in being framed. But one feels that, within the frame, there should be further integration.

As one author put it, "Inasmuch as anything is, it is one, which designates that its *to be* is indivisible."¹⁰ There are, however, various modes of unity, and various degrees of complexity and elaboration of detail out of which integration is achieved. The objective side of capacity for art appreciation, then, would seem to lie in an ability to grasp various kinds of wholes as wholes; especially, the larger and subtler ones. "Large" here and in following uses does not refer exclusively to bulk or size, but to power, capacity, range, or scope.

⁸This theme has been elaborated in two recent dissertations. See Katherine Marie Owen, *The Virtue of Art in the Philosophy of Saint Thomas and in Contemporary Thought* (unpublished M.A. thesis, School of Philosophy, Catholic University of America, 1950), and Sr. Mary Joseph Wagstaffe, *The Thomistic Philosophy of Culture and the Virtue of Art* (Washington: Catholic University of America Press, 1951).

⁹St. Thomas Aquinas, *Summa Theologica*, Q. XI, A. 1.

¹⁰Ralph Masiello, *The Intuition of Being According to the Metaphysics of St. Thomas Aquinas* (Washington: Catholic University of America Press, 1955), p. 23.

PERCEPTION OF WHOLES

There is reason to think that perception of wholes depends chiefly upon two factors: intelligence and a personality-trait that we shall call "acceptance." It is a commonplace that more intelligent subjects tend to see stimuli in integrated terms—either the wholeness intrinsic in a situation, or, in the absence of same, a sort of manufactured or ersatz wholeness. One would expect, then, that intelligence would be one factor in artistic appreciation. Undoubtedly it is, but the sorts of wholeness that come under the formal designation of "fine arts" are sufficiently limited that this relationship is not often brought forcibly to our attention. It comes up only when somebody sees beauty where we feel he hadn't ought to. More immediately impressive is the personality factor. This can be, in part, the result of training. The science student today, for example, is often taught to look for reality nowhere except in the smallest elements of a situation, to stress accidents more than essence, measurement more than function, etc. One must look deeper, however. Why does he "take to" this orientation like a duck to water?

Clinicians have long observed that it is characteristic of neurotics and psychotics that they have difficulty apprehending wholeness. This has been demonstrated in experimental studies with instruments such as those that deal with incomplete or ambiguous figures.¹¹ The writer has noticed among his students and professional colleagues that a rather consistent personality pattern tends to be associated with those who are sceptical of large wholes or simply fail to perceive them at all. Many arguments on a variety of topics hinge on the level of abstraction where reality resides, the unconscious assumption of each arguer being that it resides in one place and in one place only! Those who find it only in the smallest elements of a situation are not likely to have much capacity for aesthetic (or religious) experience. An element of fear seems to be present in all such cases. There seems to be a feeling that "the definite is the safe, and the small is the definite." Hence, "Let's be objective" often means, "Let's not get very far beneath the surface of things."

On the other hand, those who easily perceive large and subtle wholes seem to be characterized, as a rule, by an attitude of acceptance of reality; that is, whatever kinds of wholes are, let them

¹¹ Carney Landis and M. Marjorie Bolles, *Textbook of Abnormal Psychology* (New York: The Macmillan Co., 1947), chap. xxi.

intrude upon my consciousness. A study is now under way attempting to "objectify" some of these observations. In a sense, however, any such attempt runs the risk of begging the question. There is a basic choice to be made as to whether one should sacrifice some objectivity to get more meaningfulness, or vice versa. An artist, almost by definition, accepts the first alternative.

ARTISTIC AND RELIGIOUS RESPONSIVENESS

It was also suggested earlier that there is a relationship, though not a constant one, between artistic and religious responsiveness. A certain rigidity of spirit, an "escape into facts" is as likely to block religious as aesthetic growth.¹² This is not to say that religion is art, or vice versa, but they both involve the perception of large and subtle wholes. To say "Thy will be done" or to perceive wholeness in whatever form at whatever level it is presented—each involves "acceptance." We are, of course, considering art as a virtue, even hinting that divine grace may be an aid in art appreciation; whereas some have considered artistic production a thing calling for apology or alibi. Most notable in this regard was the position of Sigmund Freud. He showed his own kind of consistency in this; for he, also, saw psychological parallels between religion and art. For him, however, both were essentially pathological. Religion was a "compulsion neurosis." As for art:

The artist has . . . an introverted disposition and has not far to go to become neurotic. He is one who is urged on by instinctual needs which are too clamorous; he longs to attain to honor, power, riches, fame, and the love of women; but he lacks the means of achieving these gratifications.¹³

It was suggested earlier that the artist might well keep "a certain intellectual distance from his work." That is because he should be far enough from his conflict that he can only deal with it through indirect symbolism, yet close enough that he can symbolize

¹² One text discusses this as an "unhealthy extraversion." See Edward A. Strecker and Kenneth E. Appel, *Discovering Ourselves: a View of the Human Mind and How it Works* (New York: The Macmillan Co., 1946), pp. 207-215.

¹³ Sigmund Freud, *A General Introduction to Psychoanalysis* (Garden City, New York: Garden City Publishing Co., 1943), p. 327.

it. The writer would agree with Freud that this delicate balance entails "an introverted disposition", and that it further represents a climate in which neurosis could develop. Such a development, however, would mean the end of artistic creativity. On the other hand, it is easy to think of people who have stopped their creative output for precisely the opposite reason: they improved in mental health. In such cases, the individual's gain is the world's loss. It is very fortunate for the creative arts that not everybody is "adjusted."

Art, from the objective and technical side, consists in the apprehension and duplication (or symbolizing) of wholeness. This is true, even in the case of a potential neurotic who can only bring himself to face a situation in its totality by putting it into some sort of representational disguise. If we equate aesthetic experience entirely with the apprehending of wholeness, however, we run the risk of the kind of one-sidedness this presentation was meant to avoid. There is in the perceiver a private, unshareable element of "completion." It might be said, oversimplified, that the artist should present the essence, while the observer's imagination supplies the accidents. That is why it is always the function of art to suggest. This has implications both for strict realism and for "abstract art." A picture, for example, that conforms in all details to a natural model cannot be first-rate, because it leaves nothing for the private imagination to do. That is also why radio might well have more artistic possibilities than television. Which is better: to hear "To a Wild Rose" recited, and picture the rose to suit one's fancy, or to see a ready-made paper rose on the screen?

But what is commonly called "abstract art" stands no better. Actually, this is something of a misnomer. A painter who presents you with a somehow de-individuated apple is the real abstractionist. His apple can be recognized in terms of its "what-ness." But the artist who presents no recognizable thing, only geometric figures, abstruse diagrams, and the like, is giving us nothing to complete. In order to properly appreciate a picture, one ought to be able to say what it doesn't look like. The same holds true in other art forms. A great deal of artistry can be involved in "playing around the melody," but one should be able to tell what melody is being avoided. The non-objective composer tries to avoid giving us any melody to avoid. Whatever this is, it cannot be art! It might be

argued, in the case of abstract painting, that certain forms may be, as Clive Bell says, "significant" in themselves, without representing any familiar thing. If so, they should not be presented as "abstractions," but as actualizations of these forms. It is necessary for the critic to know what the artist was trying to do.

LEVELS OF REACTION

Just as wholeness (being) manifests itself at more than one level, so there are several levels of reaction to it, each of which may have aesthetic properties. The simplest is the sensory. One sees, hears, or otherwise concretely senses the "raw materials," and is pleased by their unity. Involved here is what St. Thomas called the synthetic sense (*sensus communis*). Ordinarily this stage of apprehension does not occur apart from the others; but they must, for now, be described separately. Second is the level of analytical apprehension. Many things, such as a complex mathematical problem, can have aesthetic properties in this sense. Finally, there is the level that is most difficult either to describe or to experience. It involves the intuition of shared is-ness. It is somewhat as if the viewer were saying to the work of art, "There *you* are, and here *I* am. Hello!" This sounds a little nonsensical because it seems to impute personality and intelligence to an inanimate product. The writer noticed last year, though, in attending the fifty-second annual outdoor art show in Greenwich Village, that many pedestrians unconsciously assumed the same posture in approaching a painting that they would assume in approaching a friend—or an enemy. One could think of it as involving the kind of "I-thou" relationship about which Martin Buber has written. Remember that every work of art involves unity, and that unity and being are convertible terms! We feel the mystery of existence in ourselves and, by analogy, in every other entity. In the last analysis, the most breath-taking thing about anything is the ineffable fact that it is. That is partly why we frame pictures, as if to say, "Consider this!" In its highest form this sense of shared "is-ness" becomes the mystic's view of all things as direct expressions of God. Thus St. Angela of Foligno wrote, "I beheld a beauty so great that I can say naught concerning it, save that I saw the Supreme Beauty, which containeth within itself all goodness."¹⁴

¹⁴ St. Angela of Foligno, "The Beauty of God," quoted in *Anthology of Mysticism*, ed. by Paul de Jaegher (Westminster, Md.: The Newman Press, 1950), p. 28.

If the reader keeps in mind any one (and only one) of these levels of reaction, he will not see how the notion being presented differs from other available theories of beauty and of art. The point is that any one of these modes of reaction, occurring by itself, might well have a narrowing effect, whereas the result of authentic aesthetic experience is that one feels distinctly "liberated." The interaction and proper relations of the three, then, constitute the basis for full and proper experience of beauty, which is why experience of this sort is so hard to describe and analyze, why an explanation at any one level or within any conventional frame of reference leaves us wanting to say, "No, that's not it!" The total situation is both sensory and intellectual, analytic and intuitive, subjective and objective. Its focus, though, is the sense of shared being—"I-thou." It is curious how our theoretical grasp of all this seldom keeps pace with our practical ability to appreciate it. At the last Christmas exhibit of the women of the Washington, D. C., garden clubs, at the Corcoran Art Gallery, the writer heard countless comments to the effect that the displays of the exhibitors were "very creative—although, of course, they're not art."

GUIDANCE AND AESTHETICS

One who works in such a field as educational or psychological counseling is not going afield if he allows himself to explore the mysteries of beauty. *Au contraire*, he is getting very close to the heart of his work and will certainly be a better counselor for it. To give a few hints: Mental health involves integration; so does art. Creative arts can be used by teachers and counselors for diagnosis and therapy. Schizophrenic patients produce pictures lacking in visual unity. Good counseling involves a kind of rhythm, pattern, balance, and so forth, a subtle physical reaction of counselor and counselee to each other, and an awareness on both sides of the desk that "Here sits one of God's creatures."

SUMMARY AND CONCLUSIONS

This paper has attempted to answer, "What personality factor determines the extent and nature of one's reactions to beauty?" and to suggest in part how this factor develops. Such a question, like the problem of beauty in general, cannot be tackled exclusively

at any one level of abstraction. The position was taken that beauty has both objective and subjective aspects and that the practical "problem of art" consists in their correct interrelation. Ability to respond to wholes of various levels of largeness and complexity was cited as the key factor. This, in turn, seems to be the product of both intelligence and, more important, an attitude of acceptance of reality. For effective artistic production, one should be close enough to his emotional conflicts to be able to symbolize them, and far enough away that he does not deal with them directly—like the healthy extrovert who goes and kicks the cat!

Neuroticism, incapacity for beauty, and incapacity for deep religious experience seem to be interrelated. On the subjective side, art also involves the beholder's private completion of suggestions presented. Realism is not "art" because it leaves no work for the imagination. "Abstract" art is usually a misnomer because it ordinarily does not purport to represent anything, even abstractly. One can react to beauty at sensory, analytical, and metaphysical levels, but only the fusion of the three constitutes valid aesthetic experience. In its highest form the third mode of perception of beauty takes on the character of mystical knowledge—all things are seen as reflections of the divine beauty.

Level of intelligence is something about which one can do nothing. The personality factor, however, leaves the implication that the same clinical and/or educative procedures that make for mental health and capacity for religious growth would also make for ability to appreciate objective beauty. There is room for both factual research and imaginative speculation as to how best the attitude of "acceptance of large *Gestalten*" may be fostered, for this attitude underlies the capacity for aesthetic perception. It is very likely that many of the less edifying aspects of "scholarship" are cover-ups for incapacity to deal with large wholes. The term "acceptance" as we have used it is justified, because there is considerable reason to think that emotional blockage is often involved when people cannot (will not?) "see" the subtle and complex. Thus, there is a profounder truth than its author might have noticed in the saying by Ben Johnson that "art hath an enemy called ignorance." "Ignorant" has been defined as "unaware of" and has the same Latin root as ignore.

MINOR SEMINARY SPEECH PROGRAM: PART II — THE SECOND YEAR

By Rev. Joseph M. Connors, S.V.D.*

SO FAR IN THIS STUDY, the general purposes and circumstances of speech training in the first four years of the minor seminary have been stated, and the particular procedures of the first year have been outlined. By the end of the first year it is reasonable to expect that the majority of the freshmen have gained a modest confidence in their ability to speak before their classmates. They have felt the sense of competence and the desire to communicate which characterize the speaker who is master of his subject. They have also been introduced to some principles of effective speech delivery. Now, motivated by their first taste of successful communication, they are ready to make a closer study of vocal variety in the full expression of thought and feeling. This will be the task of the second year.

COURSE TITLE AND OBJECTIVES

As it is here designed, the speech course in the second year of the minor seminary may be called "Oral Interpretation." Its main objective is to give the student an understanding of the means of vocal variety and a certain skill in employing these elements of vocal variety skillfully to express fully the thought and feeling of what he is reading. To achieve this objective it is possible in the second year to adopt a method not employed in any other year, namely, the combination of the speech class with the classes in English literature. Whereas in the first, third, and fourth years of the minor seminary speech may be taught effectively even in only one period a week if necessary, in the second year there will be a merger of one speech class with two literature classes to give three periods a week of oral interpretation of literature. The special circumstances of the second year curriculum which make such a merger possible and desirable are as follows.

* Rev. Joseph M. Connors, S.V.D., M.A., is professor of homiletics at St. Mary's Mission Seminary, Techny, Illinois. Part I of this series appeared in the September issue of this REVIEW.

A PROBLEM IN SECOND YEAR LITERATURE

In the present curriculum of most minor seminaries, the second year of English literature is given to the appreciation of prose and poetry. The contents of the most widely adopted anthologies for the course are selected and arranged for this purpose. They do not lay any emphasis on the knowledge of the various literary periods and their characteristics, or on the lives of the great writers. These are yet to come in the third and fourth year, when historical and technical treatments of American and British literature are the course objectives. In the second year the aim is appreciation, which means that the student is to learn how to see the intrinsic beauty and appeal of the selections in the anthology.¹

In this very aim lies a problem for many teachers of English literature in the second year. While they find it comparatively easy in the third and fourth year to explain the characteristics of literary periods and the biographies of great writers and the impact of some great books upon their times, they find it rather difficult to get a class of sophomores simply to "appreciate" the selections. The teacher tries to point out the beauty and value of each selection, but it soon becomes clear that this pointing out cannot be a merely verbal process of explanation. The thought and feeling which an author has put into an essay, a story, or a poem to make it a classic are primary data of experience. As such they elude definition and description. Talking around the experience may help as a means of preparing the students for it, setting them up for it, so to speak. But the experience itself is so primary that the only real method of "appreciation" is to re-think and re-feel the thought and feeling

¹The objective of the literature course in the sophomore year is well summed up in the following lines from the *Program of Affiliation* (Washington: The Catholic University of America, 1955), p. 40. "The study of literature through types is continued, with emphasis on the analysis of structure, content, style as a means of developing critical judgment and taste. The total meaning of a literary object, that is, the complete and final meaning derived by synthesizing and putting together all of the lesser meanings into one unified significance, is stressed so that the student can perceive the integration of form and meaning. Although the primary purpose of the literature studied is to provide enjoyment, the teacher should bear in mind that the student cannot enjoy literature in the fullest sense unless he has a knowledge of the so-called technicalities of literary form and structure. *Such matters as point of view and tone in the short story and the essay, and voice and address, tone, meaning and sound structure in poetry can be introduced at this time.*" (Italics mine.)

which the author has put into his writing. How to get sophomores to do this is a puzzle to many a teacher of literature.

A PARALLEL PROBLEM IN SECOND YEAR SPEECH

At the same time that the literature teacher is coping with his problem of appreciation, the speech teacher in the sophomore year of the minor seminary, who wishes to teach his students how to handle elements of vocal variety and expressive reading and speaking, has a number of problems of his own. He needs more time than one period a week, if he is going to get in the amount of practice that is necessary to break down the inhibitions and fixed habits of his students. He also needs material to practice on, some kind of anthology of stories and essays and poems and plays. These selections should be of high quality, since the students cannot be asked to put forth any great effort to express thought and feeling of less than the highest order. Furthermore, the selections must be prefaced by explanations of the setting in which they were created, such as the castles and lakes of Killarney, with their haunting echoes, which inspired Tennyson's "Bugle Song," or the story of Poe's life and tragic romance which gives background to "The Raven." Literary periods and movements may not greatly interest the speech teacher in the second year, but he has to provide for his students at least the facts about the author and circumstances of composition which enter into a close analysis of the selection for public reading. What he needs, for all the world, is an anthology such as his colleague has for the literature course in "appreciation" of prose and poetry.

A MUTUALLY ADVANTAGEOUS SOLUTION

It should be evident at a glance that the merger of the classes of literature and speech in the sophomore year into a course of "Oral Interpretation" solves many problems and creates none. The merger is effected almost automatically simply by having the same teacher for both courses. Even if they are still officially two periods in Literature and one period in Speech, they will in effect become three periods in oral interpretation. The two purposes of (1) appreciating prose and poetry, and (2) of learning how to draw out the full thought and feeling of a selection and expressing them effectively by elements of vocal variety, will be achieved in this combined

course in a way in which neither of them could be achieved separately. The former problem of the literature teacher who found it difficult to "appreciate" his selections in a vacuum, and the parallel problem of the speech teacher who had no material of his own upon which to practice vocal variety, are both solved simultaneously and to mutual advantage. Given these three periods a week, therefore, the teacher of oral interpretation can achieve the composite objective of the sophomore year through planned assignments such as the following.

INTRODUCTORY ASSIGNMENTS

The assignments of the early part of the year are calculated to demonstrate to the students the necessity of analyzing a selection before reading it aloud, in order to be able to place emphasis intelligently upon the proper words and to interpret each passage by suitable inflections and changes in pace and quality. Before the first class, for example, the teacher may tape-record some commercials delivered over the radio by professional announcers. He also cuts out of current popular magazines enough advertisements to give one to each student in the class. Playing back the commercials in class, he then points out the elements of vocal variety by which the professional announcer is able to make the strongest impressions upon his radio listeners. As an assignment, he then distributes the magazine advertisements to the members of the class and instructs them to prepare from the data in the advertisement a typical radio commercial. In the following classes, the students then act the part of radio announcers, reciting their prepared commercials over a microphone into a tape recorder. The whole class then listens to the playback of these student commercials and compares the vocal variety achieved by the students with that of the professional announcers. This assignment has the advantage of drawing upon the familiarity which every student has with this type of oral interpretation. As a first assignment it has the additional merit of being somewhat humorous and thereby lessening the tension invariably experienced by students who are being made conscious for the first time of the strange sound of their own voices. This type of exercise with commercials may be repeated until the teacher sees that the students are beginning to realize the importance of analyzing the

script before reading it, not only to check the pronunciation of words, but much more to determine where the emphasis will go, and to work up the excitement and enthusiasm without which their attempts at commercials will sound so flat and insipid in contrast to the professionals.

SOME ESSENTIAL THEORY

Now that the students know in general what he is after, the teacher may indulge in a period of explanation of the theory of oral interpretation.² He explains that good interpretation consists of the twofold process of impression and expression. Impression is the effort of the student to experience in his own mind and heart the thought and emotion which the author of the selection must have experienced when he composed it; expression is the effort of the student to find in the four elements of time, force, pitch, and quality the sources of vocal variety out of which he may create the expressive reading which transmits the author's full thought and feeling to the audience. Here the teacher points out the chief defects in reading: defects of time, such as the constant use of a uniform rate or of a rate too fast or too slow; defects of force, such as the constant sameness, or a monotonous loudness or softness; defects of pitch, such as the habitual straining for low tones or the common phenomena of pitch pattern and narrow inflection; defects of quality, such as lack of emotional color, warmth, and feeling. Throughout these explanations the teacher may point out that skill in oral interpretation is essential for the priest, whose reading of the scriptural pericopes of the liturgy and of prayers and instructions in the administration of the sacraments will gain or lose in effectiveness in proportion to the impression he experiences and the expression he creates.

LEARNING TO ANALYZE A SELECTION

With this much basic theory, which will be carefully augmented and clarified from time to time during the year, the students are ready to read the selections contained in the anthology. Before they do so on their own, however, the teacher spends many periods

² Cf. Charlotte I. Lee, *Oral Interpretation* (Boston: Houghton Mifflin Co., 1952), chap. i, "What is Oral Interpretation?" pp. 3-12.

in the minute analysis of a few selections. He may spend several weeks analyzing a single story or poem in detail, encouraging the students to argue the merits of this or that inflection upon a particular word, or the advantage of a more rapid rate in this paragraph and a slower rate in that. Throughout these general discussions and arguments the teacher does not act so much as an instructor in one unalterable way of reading the selection, but as a moderator or discussion leader who draws out of the students as many opinions as they can form concerning how particular phrases and sentences should be rendered. If he can get students to argue that a certain inflection is not permissible because it changes the author's meaning, as they can prove from the context, he knows that the discussion is doing the work he wants it to do. It is developing in the students the conviction that elements of vocal variety cannot be employed arbitrarily; there is an objective basis for the way a selection must be read, and this objective basis can be discovered only by close analysis. If this conviction endures in these students, they will not in later years develop the ministerial pitch pattern which imposes certain habitual inflections upon all material without any relation to its content and meaning.

INDIVIDUAL PERFORMANCES

In these detailed studies of several selections, the teacher has presumably given the students an object lesson in how to proceed with the preparation of a public reading. He has read many selections to them himself, illustrating by his own example the skillful use of elements of vocal variety, showing them how to make a brief platform introduction to the selection in order to set up the audience for the experience in store, and in general inspiring the students in a subtle way with the strong desire to be able to read well in public. He may now turn them loose on the anthology. He tells them to prepare a selection to read to the class, showing them how to "cut" longer selections and how to omit phrases like "he said" and "they answered" when such phrases can be rendered superfluous by the reader's ability to vary his voice enough to indicate the dialogue.³ The students may take their selection from the anthology provided for the literature course, or, with the teacher's previous permission, from any other source. In the process of selecting a

³ *Ibid.*, pp. 292f.

piece to read publicly before their classmates, the students will pore over the anthology and weigh the merits of one selection against another with a thoroughness and critical appraisal which the teacher who formerly tried to get them simply to "appreciate" the selections would never have thought possible. Many class periods can now be given to individual readings by the students, with generous, friendly, and objective criticism by their teacher and classmates. In his critique the teacher keeps an open mind toward inflections and other vocal variations which he personally would not employ in a given passage, as long as the student can make them plausible, and as long as there is latitude for them in the text itself. He should even encourage originality in interpretation as often as he can sincerely do so. On the other hand, when the evidence fully supports him, he must insist that emphasis on one word and not another is necessary for the logical meaning of the passage. In these discussions the students will realize that there is both liberty and law in good reading.

CHORAL READING

The individual student reading before the class, as described above, will take up many of the periods in the early part of the year. If the selections are well chosen and well prepared, and if the teacher is truly helpful and creative in his critiques, rounds of such readings can be carried on for many weeks without losing their interest. After this type of assignment seems to have run its course in class interest and enthusiasm, however, the teacher may, not only for freshness of approach but also for more intense instruction, devote a number of periods to choral reading, which is the reading of a selection by the entire class together according to carefully worked out norms of interpretation.⁴ Choral reading compares with individual reading as the playing of a full orchestra compares with an instrumental solo. For full motivation, this choral reading may very well be done for some community program, the class periods then being a preparation for the public performance.

⁴Cf. Cornelius C. Cunningham, *Making Words Come Alive* (Dubuque: Brown, 1951), chap. x, "Chorhic Speaking." See also Cecil de Banke, *The Art of Choral Speaking* (178 Tremont St., Boston: Baker's Plays, 1937). See also Agnes Curren Hamm, *Choral Speaking Technique* (Milwaukee: The Tower Press, 1951).

The Feasts of the Immaculate Conception or of Christmas offer good occasions for such public performances, both because of the time in the academic year at which they occur and because material suitable for choral reading on such feasts is rather easy to find.⁵ But, whenever it is, if such a program is held for the entire faculty and student body, the sophomores will feel that they are appearing together as a class, and this, in schoolboy fashion, will put them on their mettle. This added motivation is of considerable help to the teacher in getting the full co-operation from every student which is essential to good choral reading.

The great pedagogical advantage of choral reading is that the elements of vocal variety, such as inflections, change of pace, and subtle adaptation of voice quality and emotional tone color in the reading, all give an experience to the unimaginative student which he probably never would enjoy in individual reading. Good reading is imposed upon him as a member of the choral group. The student who cannot be convinced that he habitually reads in a uniform raised staccato is forced, simply by having to keep together with the group, to read more slowly in some passages, to change his pace in others, and, in general, to come to an understanding of the use of varied time in oral interpretation. Similarly, the student who cannot be made to understand the difference between loudness and softness in oral interpretation is embarrassed at first to find his habitually loud voice standing out above the others in those passages in which the entire group may reduce its volume to little more than a whisper. This imposition of all the elements of variety upon every member of the class teaches to each individual those elements of variety for which he personally shows less aptitude. The teacher's role in conducting the choral reading is first to reach common agreement with the students as to the thought and feeling of the selection and the best manner of expressing them, then to act much like an orchestra conductor who tells the different pieces where to come in, how loud to play, what particular mood to express, and

⁵Four pamphlets by Cecil de Banke, called *Choral Speaking in English Courses*, are available from Baker's Plays, 178 Tremont Street, Boston, Mass., or 448 So. Hill Street, Los Angeles, Calif. Of the series, Pamphlet One explains a helpful system of marking a text for interpretation. Pamphlet Two contains Christmas selections. Most teachers, however, will end by choosing their own selections, for which the Bible is an excellent source even for its sheer literary beauty. For the feasts mentioned above, another good source is John W. Lynch, *Woman Wrapped in Silence* (New York: The Macmillan Co., 1941).

how to harmonize their contributions with the performance of the entire orchestra.

TRANSFER OF CLASSROOM SKILLS TO REAL LIFE

By this time the students have had substantial experience in individual class readings and choral recitation. They may not be perfect oral interpreters, but they do have a sound working knowledge of the principles involved. It is important from here on to widen the scope of their application of these principles by showing them how to transfer their classroom skills to all their public appearances in everyday life. For example, at this point the teacher may very well take up the question of refectory reading, holding some of his classes in the seminary dining room where the seminarians read to each other at mealtime. Using the same books that they read ordinarily during meals, he should familiarize them with concepts such as the difference between practicing in an empty refectory, when the reader's voice reverberates from walls and ceiling and sounds big and resonant in his own ears, and then reading at mealtime in the same refectory, filled with seminarians whose clothing absorbs the sound waves, making the reader's voice sound muffled and dull to him. If a public address system is used in refectory reading, as it not uncommonly is, the teacher seizes the opportunity to discuss different types of microphones, and to explain in detail the demands and limitations of the particular microphone in use: How many inches from the speaker's lips it should be, how much tolerance it gives for changes of head position, etc.⁶ A few sessions like this in the refectory will impress the students with the practicality of what they are learning in class and will make refectory reading an additional opportunity for practice in oral interpretation.

READER'S THEATRE

As the year is well advanced, the teacher may try a bit of "Reader's Theatre," which is the acting out of a play without scenery and with only enough stage "business" to make the play

⁶Cf. John H. Williams, S.J., "The Mike and Father's Sermon," *The Homiletic and Pastoral Review*, XLVII (August, 1947), pp. 916-917.

intelligible.⁷ If it works well, he may even think of staging it in another public program. At any rate, he can make use of the play which usually makes up a part of the literature anthology in the second year as source material for the oral interpretation of dialogue and general dramatic expression. An act or a scene is assigned for the next period for the whole class, and roles are allotted at the beginning of the period. If competition will increase motivation, there may even be tryouts for roles in the play. At any rate, these plays will be read not as classical dramas whose plot must be remembered as part of a liberal arts training, but as examples of the literary expression of every human emotion and passion, demanding the most skillful oral interpretation. If it is feasible, the teacher may even assign sizable selections for memorization, since the experience the students get in delivering selections they have really memorized well has a peculiar permanence in their formation, and since the really worthwhile content of a classic selection is often a source of intellectual and spiritual enrichment for life.

DECLAMATION

For variety, and if time allows, some periods may also be devoted to the staging of the Lincoln-Douglas debates, or of Cicero's philippics against Catiline, and of various other declamatory pieces.⁸ The student who enjoys tearing a passion to tatters with "Spartacus to the Gladiators" or Patrick Henry on "Liberty or Death" may be given his head, in the founded hope that his exuberant expression will later mature along with his judgment in other matters. To draw them out, to give them an enthusiasm for vocal expression, overlooking their exaggerations when to correct them would be to

⁷ Roles are assigned just as in the usual dramatic performance, but the readers take more or less fixed positions on the stage and they read from manuscripts. Entrances and exits, duels and other gross movements contained in the play are not acted out, but are implied by the reader's manner of handling the lines and his muscular tone and tensions while reading them. The reading must be good enough for the audience to be able to imagine the action, without benefit of stage movement or scenery or full costume. This type of performance offers excellent opportunities to small seminaries especially, where time and money are at a premium, but perhaps it has to be witnessed to be understood.

⁸ As mentioned in Part One of this study, declamation pieces are found in many older elocution books, in Houston Peterson, *Treasury of the World's Great Speeches* (New York: Simon and Schuster, 1954), in Duffey and Croft, *Speech Models* (Milwaukee: Bruce Publishing Co., 1945), and in similar collections.

take the edge off their spontaneity, to give them at the same time some preliminary insight into the ideal of artistic restraint, and convince them most of all that to read well demands careful preparation—this is the essence of the course in the sophomore year. The specific ways and means of realizing these aims leave much latitude for the teacher's ingenuity.

PROFESSIONAL RECORDINGS

From much that has already been said it is evident that listening to good reading is one important way of learning how to read well. After extended efforts of their own to employ the elements of vocal variety, the students will profit much from tape recordings of outstanding interpreters. There is great need to be careful and discriminating about the recordings played in class, however. Not every good writer is a good reader, even of his own writings. Furthermore, the teacher does not want to lead students into the affectation of stage diction or the straining of their adolescent voices to get the sonorous tones of some great tragedian. But with these precautions much inspiration and instruction can be imparted through recordings.⁹ After struggling with their own interpretations of a Shakespearean play for many class periods, for example, the students need only be told that a professional recording of the entire play will be played on a rainy Sunday afternoon in a quiet classroom. Some students will spend that afternoon and many hours on the following days eagerly discussing the merits and faults of the performers. They have been conditioned to critical listening, and they relish their competence to argue over the effectiveness of an actor's rate or inflection or subtle tone quality. The teacher who overhears such a discussion will experience one of the satisfactions of his work, because he will know from the discussion that his course in the second year has succeeded in achieving its main objectives. The students have become aware of the elements of vocal variety in expressive reading and have acquired some fundamental skill in employing them. They have also, perhaps more than under any previous system, learned to "appreciate" prose and poetry.

⁹ For lists of available recordings of literary selections, see A. T. Weaver, G. L. Borchers, and D. K. Smith, *The Teaching of Speech* (New York: Prentice-Hall, Inc., 1952), p. 549.

HOW TEACHERS CAN GIVE LIFE TO LATIN

By Frater Carmen Di Domizio, O.Carm.*

THAT LATIN IS A DEAD LANGUAGE, expresses the usual attitude in a discussion of the role of the classical languages in education. Even educated people tend to accept this argument, seldom disagreeing or attempting to examine the validity of the contention. What factors characterize a dead language? If it is the fact that the language is no longer spoken in ordinary or even learned circles, then by the same token the English of Shakespeare's works is dead. Yet, the very idea of linking the words of Shakespeare with the notion of a dead language seems a contradiction. Why, then, are the ancient, classical languages called dead? Imagine a man reading a certain ode of Horace. He comes upon the following line and stops.

*Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turris.*

The sound of the words and meaning of the ideas stir up a new and refreshing literary experience. Can such an impression be left by a dead language? What could be a more evident sign of life than the ability to precipitate thought, the actuation of man's capacity to think? As Gilbert Highet writes, "Latin and Greek which are still conveying new thoughts to new readers are not dead languages."¹ If so, then the classics deserve a better fate than a carrion whose only purpose is to be picked apart by hoary scholars.

On the other hand, it cannot be denied that there is some foundation for the adverse criticism leveled. Though not dead, the classical languages, as taught in our schools, might well be considered deadly. Maybe the students are right when they write in the flyleaves of their books, "Latin is a dead language; first it killed the Romans, now it's killing me." Latin and Greek, as taught, are permitted to manifest very little of their original vitality. Nor are they studied for their own sakes. The works of the ancient authors are seldom looked upon as literature, but rather as drill exercises for schoolboys.

* Frater Carmen Di Domizio, O.Carm., is on the staff of Mount Carmel College, Niagara Falls, Ontario.

¹ Gilbert Highet, *Classical Tradition* (New York: Oxford University Press, 1957), p. 544.

TEACHING METHODS AT FAULT

Upon whom can the blame be placed for tucking the classics in their cold, stone beds? The chief culprits, it seems have been the very ones whose privilege it is to study the classics and to pass on a love for them, namely, the teachers. Usually the fault has not been a deficiency in the teacher's knowledge of the classics, but his employment of unsound teaching methods. Since a teacher's choice of methods depends primarily on the educational objectives he sets up for himself, the root of the problem seems to lie in the formulation of these objectives. A builder does not begin an edifice without having the blueprints spread out before him. Similarly, a Latin teacher cannot step into a classroom and begin to teach unless he has in his mind some notion of objectives; what should his students accomplish and what benefit should they derive from his course when they step out of the classroom the following June? Unless the teacher is willing to pause long enough before entering a classroom to think of such things, his subject, the classics, is doomed to a slow, painful death. All nod in agreement that students are not getting what they should out of their studies of the classics, but do most teachers even know what benefits should be derived? Can Latin teachers answer the question often asked: What is the advantage of studying Latin?

VALUES IN LATIN STUDY

Through the medium of the Latin language, a literature has evolved. Inasmuch as this literature expresses thoughts and ideals which are characteristically human, and does so in a very human manner, it is in some degree beautiful to human beings. *Homo sum*, wrote Terrence, *humani nihil a me alienum puto*. Latin sounds are pleasant to the ear; the delicate balance of Latin constructions and sentences is agreeable to a man's sense of order. Most important, the richness of thought and economy of words satisfy man's highest aesthetic longings. Horace's words, *pallida Mors . . .*, not only had a meaning for the poet's contemporaries, but they have the strength and vitality to stir up a new and refreshing experience even for men today.

Beyond this linguistic value, Latin has also a cultural value. It is necessarily a recorder of the thoughts and deeds of a past age, of a race of men, who, though truly human, looked upon life in a

manner vastly different from men today. The Roman mentality is expressed not only in the concepts they formed and the things they did, but also in the very words and expressions they employed to set down their thoughts and actions. They were practical people, and they gave us *carpe diem*. Yet they had time to look at the beauties of nature, and they gave us the picturesque description of the ocean breaking upon the rocky shore, *agitatus humor saxis defuit*. The gods they worshipped, their intricate mythology, also tells much about an area of religion which obviously is obscure to the Christian mind, *Fata obstant, placidasque viri Deus obstruit aures*. To deny the value of such insights to twentieth-century man is to deny the worth of all knowledge of history and past cultures.

Viewed in itself as having aesthetic and cultural values, Latin may still be thought to have no practical utility. However, to reject the study of Latin on this count or to overlook this humanizing quality in favor of its more practical values would militate against the entire humanistic tradition in education. Ever since the early Greeks men have realized that certain studies are to be undertaken not only because they help man earn a living or make life easier, but because they are enjoyable to a human being as a human being. They appeal to his rationality as well as to his animality. If one accepts this tradition, he cannot deny that the primary purpose for studying Latin must be the fact that Latin makes man more manly, in the very best sense of the word.

It does not follow that the more practical values of Latin are to be looked upon as necessary evils. The economy of modern education demands that subjects fulfill several functions in the training of students. Since the English and Latin languages are kindred tongues, the latter is an aid in grasping various facets of the former. A knowledge of Latin roots, for example, is frequently useful in broadening an English vocabulary. For many students an understanding of Latin syntax and grammar brings with it their first real comprehension of the intricacies of English grammar. Furthermore, as the parent language for many European languages, Latin often serves as a convenient steppingstone to the study of other languages.

The drill and precision necessary in studying Latin are of great value in developing other intellectual virtues. The cold logic of the Roman is proverbial. A latinized mind, therefore, tends to exhibit the logical outlook and exactness expected of an educated man. A

memory put through the regimentation of Latin verb and noun forms is generally a faithful memory in many other fields of academic and social life. Hence, Latin can be said to have a very definite formal training value.

These three values, the linguistic, the cultural, and the formal can in general be looked upon as the values which are of prime concern to the teacher of Latin. The values inherent in a subject are what make it significant. Once these values are grasped, the teacher must formulate definite classroom objectives. This task of putting theory into practice is always difficult.

OBJECTIVES FOR LATIN CLASSES

The purpose of any literature is to be enjoyed, and Latin is no exception. How is Latin literature to be read? To dissect any literary piece into a myriad of forms and constructions is to do it irreparable harm as a work of art. The parsing of words has a definite function in any language course, but that function has no place in reading as such.² Yet, that excessive grammatical analysis has taken much of the savor out of Latin literature is evidenced by the present decline of Latin studies. This pedagogical defect was well described by E. F. Benson. "But at the time when I was learning Greek, the methods of tutors resembled that of those who by making their pupils chop up dry faggots of wood, hoped to teach them what was the nature of the trees that once the winds made murmurous on the hillsides of Attica."³

A Latin poem or historical sketch must be read as one reads a comparable piece of English literature. If a student is reading *Ivanhoe*, he does not have to parse each word. He would miss the narrative depth if he were to pause at an adverbial phrase. He would miss the forest for the trees of grammar chopping. How are students to enjoy reading Cicero or Livy when they must concern themselves with recognizing *cum* temporal clauses and unusual usages of the dative? Surely, the primary aim of the complete high-school course is to impart to the students the ability to enjoy Latin as Latin.

Reading Latin as Latin is an ability quite different from what is

²Hugh P. O'Neill and William R. Hennes, *Reading and Translating Latin* (Chicago: Loyola University Press, 1929), p. 10.

³Hight, *op. cit.*, p. 492.

generally regarded simply as reading Latin. Ordinarily, a student is considered to be a reader of Latin if he is able to mentally rearrange the words into the English order and hence understand the sense through an English translation, either mental or written. To call this process reading Latin is a misnomer, since it is nothing more than the reading of an English translation. On the other hand, to read Latin as Latin involves reading the words in the Latin order and deriving the meaning which the Latin author intended by using distinctly Latin syntax as well as vocabulary. In short, the student is required to make the Latin mentality his own. The distinction between these two types of reading is important if Latin literature is to be treated as a distinct literature.

What effect does the adoption of this objective have upon teaching techniques? The first two years of high-school Latin would involve little change. Forms still have to be memorized and knowledge of fundamental constructions acquired. The principle, *repetitio est mater studiorum*, demands the usual drill work. However, this initial labor would take on more meaning for the student if the more remote objective of learning to read Latin properly is kept before his eyes. Even in the first year the teacher would not be wasting time if he were to spend occasional classes in demonstrating the proper reading of Latin.

Possibly by the end of second year, and definitely by third year, the technique of reading Latin as Latin can actually be taught. Learning this method also requires much drill work, although of a different nature from that of first year. Here the student must, through repetition, imbibe notions and habits of thought. He must learn that the words before him have a meaning in exactly the order in which they appear. His mind must associate with each syntactic case a certain few general meanings. For example, in meeting the dative *homini*, the student would often encounter difficulty were he indiscriminately to assign the meaning "to or for the man." However, if all datives have the general significance of "interest or reference" in his mind, he is more likely to grasp the meaning of *homini* whether it be an indirect object or a dative of possession. In treating cases such as the accusative, which admit of a wider variety of constructions, the student must be trained to recognize the most commonly used constructions. The stress must be placed on reading thoughts, not words. Father O'Neill outlines the process.

The reading process should be synthetic rather than analytic. We should construct a logical thought, not analyze all possible phases of a construction. The motive power that urges us on should be the instinct to build up a rational context. The road ahead should be illuminated by hypotheses or forecasts that arise out of the trend of the context as it unfolds itself, not primarily out of an inspection of case endings and verb forms.⁴

Once the student has a general grasp of a Latin passage by this type of reading, translation may be permitted. This sequence, translation only after reading, has a significance if the student is to produce competent translations and reap benefit from them. No doubt most teachers have at some time advised their pupils: "Do not translate words, but ideas." This advice is eminently sound. A translation which is attained by merely substituting English words for Latin words is generally very stiff, and actually fails to convey the meaning of the Latin author.

When we make translation the method by which the pupil is to reach the meaning of a Latin sentence, when we make it the first point to which he is to give his attention, we are forcing him to consider his Latin text as a message written in code. Meaningless in itself, and therefore incapable of being read, it must be slowly and carefully deciphered, and only then can it take on any semblance of meaning. Any attempt to read this code as a language, any attempt to "read Latin as Latin" is, from this point of view, simply essaying the impossible.⁵

On the other hand, if, by a cursory reading, the student grasps the meaning of the total passage, he is more likely to compose an idiomatic English translation which preserves some of the flavor of the original. A translation looked at in this fashion becomes almost a new piece of literature. Certainly, it is an excellent exercise in English composition and a handy means of developing a ready vocabulary and a facile turn of phrase. Translation, as a classroom objective, therefore, looks to the linguistic value of studying Latin, while at the same time presupposes the fundamental ability of reading Latin as Latin.

⁴ O'Neill and Hennes, *op. cit.*, p. 10.

⁵ *Ibid.*, p. 44.

If the teacher who himself takes the attitude of the artist fosters that attitude in his charges by converting translation from a daily detail of slave labor into a weekly or semi-weekly opportunity for the exercise of artistic ability, he may — *experto crede* — soon find those charges sharing Shuckburgh's "endless pleasure of solving the perpetually recurring problem of how best to transfer a great writer's thoughts and feelings from one language to another."⁶

Training in logic, exactness, and memory ability can almost be considered as a natural outgrowth of a thorough Latin course, rather than as a specific objective to be aimed at. Latin syntax with its exact forms and tenses demands a thoughtful and careful approach on the part of the serious student. It makes a great difference which tense of the subjunctive one uses in a *si* clause. Likewise, in a Ciceronian sentence, one would not use *multa* and *multas res* indiscriminately. One can easily cite other mental abilities for which the various phases of the study of Latin provide training. Although this objective in teaching Latin should never be neglected, it must remain only one of many objectives, and a subordinate one at that. This fact becomes evident when one realizes that such mental training can also be effected by other academic disciplines. Mathematics, for instance, develops preciseness. History trains the memory. Yet, Latin performs these functions and others besides. However, it claims its particular place in the school curriculum especially because it makes a specific appeal to man's aesthetic sense which few other subjects can make.

An experienced teacher cannot help but note the limited scope of this paper. Many problems have been omitted. For example, is there a better approach to the drill-work demanded in first and second years, an approach which would allow for some elementary reading? Henry C. Morrison makes some interesting suggestings in his book, *The Practice of Teaching in the Secondary School*, but the problem is by no means solved.⁷ Another question: what authors should be read during the high-school years? Most teachers seem to agree that the present fare of Caesar, Cicero and Virgil offered on many school curricula is either too demanding or unappealing to the normal high-school student.

⁶*Ibid.*, p. 62.

⁷Henry C. Morrison, *The Practice of Teaching in the Secondary School* (rev. ed.; Chicago: University of Chicago Press, 1931).

IMPORTANCE OF TEACHING FUNDAMENTALS OF ENGLISH IN HIGH SCHOOL

By William A. Connell, S.J.*

IT WILL CERTAINLY BE NO NEWS if I, a teacher of English, tell you that constant criticisms and complaints are heard as to the real effectiveness of our efforts with high-school English students. It would be easy to cite numerous instances of these criticisms, made often in the casual remark, but indicating, I think, a situation of considerable seriousness.

Recently a biology instructor said to me: "Teach your students spelling. In science, the spelling of a word can mean a lot." A foreign language teacher asked: "Why must I stop to teach the ordinary parts of speech to my students in foreign language classes?" The personnel manager of a large department store asked me: "Why can't high school graduates write an ordinary, intelligent, correct letter?" And long ago I grew weary of hearing English instructors in a university say to me: "Teach students the fundamentals of English grammar. My college students cannot write a correct sentence. They do not know a phrase from a clause. They cannot spell even the ordinary words correctly."

Now, a chance remark of this sort would be insignificant enough; but after more than thirty years of experience and observation, when I still hear these criticisms repeated and repeated and repeated, and constantly growing in volume, I am forced to consider them as having foundation. For many years now I have been seriously inquiring into the validity of these accusations, and I must honestly say that I have not at all been comforted by my findings.

UNFORTUNATE NEGLECT OF FUNDAMENTALS

My own observations, I say, made during over thirty years as a high-school English teacher (and at some time or other, in each one of the four years), observations made during five summer courses to

* Rev. William A. Connell, S.J., from whose notes this article was written by Rev. J. Barry McGannon, S.J., of Saint Louis University, died in 1954. This material is part of a course given by Father Connell to Jesuit scholastics about to embark on their teaching careers. Related material was published in the February, 1956, issue of *The Catholic Educational Review*, pp. 107-113.

university students, and during a number of courses in the training of prospective Jesuit teachers, have convinced me unalterably of one fact: there is, among high-school teachers of English, a serious neglect of the full, repeated, thoroughgoing teaching of these indispensable fundamentals—grammar, spelling, punctuation.

In the light of our consecrated duty to train young students in these indispensable fundamentals above all, I make this statement with reluctance; and yet, there is nothing to be gained by mincing matters; there is abundant evidence against us. Modern education in general has, to its shame and confusion, got away deplorably from the teaching of these true-and-tried, indispensable elements.

Some years ago, in the hope of help in my own work, I traveled five hundred miles to a convention of English teachers. I sat patient and attentive and hopeful for hours and hours. I there heard grandiloquent talk about the semantic approach to literature, about the use of the movie camera in the teaching of English, and hardly a word touching the most vital problems of all, the indispensable elements: grammar, the mechanics of composition, and the like,

When recently as a member of an English committee, I examined and rated eighty-nine English textbooks for high school, I discovered at least a dozen new reasons for the convictions I am here expressing. For instance, in a prominent place in one of those books, a place which you and I might think proper for a study of the verb, or of the noun, I found a whole chapter with this heading: "How to Shop Intelligently." In another book, I came upon this note: "For the teacher who has the time to teach grammar relations, sufficient matter will be found in the Appendix." Now, you and I know what is usually relegated to appendices. It is time that we took grammar out of the appendix, and put it back into its rightful place, the body of the text book.

GRAMMAR WHEREVER NEEDED

Grammar needs to be taught in high school. It is the ground work of the students' English course, without a knowledge of which, the whole superstructure of their English course is insecure, superficial, meaningless.

Grammar needs to be taught in high school, and often for the first time, apparently. Yet, the lack of a student's knowledge of grammar is not always a reflection upon his earlier teachers. Where,

IMPORTANCE OF ENGLISH FUNDAMENTALS IN HIGH SCHOOL 463

apparently, we think an earlier teacher failed, there are often other elements to be taken into account. Inattention in the lower grades has often prevented a student from learning grammar. Power of assimilation may then have been undeveloped or faulty. A student may have been slow to grasp grammar knowledge at that time. A student may have come from an elementary school where grammar was not actually taught.

Don't misunderstand me. I know there are other requisites and demands besides grammar. I know that grammar for its own sake is purposeless; but granting that it would be wrong to spend a disproportionate amount of time on grammar—to the detriment of literature and composition—it is nothing short of foolish to spend hours on composition and literature, until our students have been taught sufficient grammar to carry them along securely.

I am aware that my insistence on the need of grammar may seem extravagant. It is not. I could even smile when one genial, friendly eighth-grade Sister jokingly called me a "grammar hound." I took the appellation as a compliment. As a matter of truth, I was in good company there, for that same Sister sent me a group of boys to teach whom she had excellently grounded in grammar, and in the diagramming of sentences—diagramming, that finest, surest, supreme test of a student's own knowledge of the right interrelation of the parts of a sentence.

In the same connection, I am reminded how once, when I was leaving home to teach a course in exposition at another university, a friend of mine said jokingly: "And I'll bet you'll teach grammar even there." To which I responded: "If I see the need of grammar there, I'll bet I'll teach it, too." And I did. The course in exposition at this university was prefaced daily by seven minutes of grammar. At the close of the course, four students, among them a good Sister, came separately to me, to say in effect: "Thank you for the grammar lessons. They were just the points we had forgotten, and would have been embarrassed to ask about."

CORRECT, CLEAR AND EFFECTIVE SENTENCES

I said that grammar for its own sake is purposeless. It is just as true that unless our English students have been taught to write correct sentences they can never write clear nor effective sentences. This I take to be the precise statement of the objective of all our teaching

of English rhetoric in high school: to train our students to be able to express their thoughts, first, in correct sentences; secondly, in clear sentences; thirdly, in effective sentences. The correct sentence presupposes a student's working knowledge of all the elements of a sentence. The clear sentence presupposes this, and the application of principles of unity, coherence, and emphasis. The effective sentence presupposes, in addition to these requisites, skill in the use of devices, embellishments, figures of speech, and so forth.

Now, to expect clearness and effectiveness, where primary correctness is lacking, is as idle as to expect the superstructure of a building to stand without a foundation underneath. For our students, that foundation must include: (1) a knowledge of all the elements of a sentence, (2) a knowledge of the ways in which sentences can be varied, and (3) a knowledge of the different types of sentences.

In the teacher these demands presuppose much more than one would suspect. In courses to prospective young teachers I say in unequivocal words that often the student does not know even the essentials of grammar, because the teacher does not teach him these essentials. I warn them that it is not enough for them, as teachers, to rely upon grammar knowledge recalled from their own student days; that it is not enough for them, as teachers, to give haphazard information in grammar, on the supposition that, as the student is only a beginner, such chance information will suffice; that nothing is enough for them, as teachers, but their own plain, laborious, persevering study of English grammar, as preparation for teaching it.

I have seen a smile when I have told prospective teachers that my own constant friend, my reference book, my most valuable asset in this work, is a large, old edition of Goold Brown's *Grammar of English Grammars*, bearing the edition date 1857. If I knew a shorter, easier way, I should surely tell it. Let me mention that I first heard the name, Goold Brown, long years ago, when a wise, conscientious, farsighted, thorough master of a teacher, an eighth-grade Sister of Charity, taught me the first beginnings of a knowledge and value of the bearing, place, and logic of grammar in all English work. I delight in paying tribute to that eighth-grade Sister, now dead, who, fifty years ago, showed me the indispensable need and practical usefulness of grammar.

TEACHING STUDENTS TO AVOID SENTENCE FAULTS

As a prime requisite for correct sentences, students must have first of all a knowledge of all the elements of a sentence. It is from the lack of this knowledge that the need of so much remedial work springs. In teaching these elements, each teacher will have his own method. I have mine.

It is a method as nearly as successful as any I know, though, of course, there will be students here and there whom not even the most perfect teacher or method will teach. For instance, with this method, after a year's work on the elements of the sentence, with 107 high school freshmen, I found that all but six students had gained so sure a knowledge that they were above making what I call a sentence fault—commonly called the comma fault and the period fault.

I begin with the plain, single, simple word: A word is the symbol or sign of an idea. I build groups of related words, without subject or predicate—the phrase. In class we explore the kinds of phrases, first according to construction; secondly according to use. Next follow groups of related words with subject and predicate—the clause. From their elements—subject, predicate, phrases, clauses—we build up sentences. From sentences, we tear down into the elements—subject, predicate, phrases, clauses. And this work goes on and on, is repeated and repeated.

The students are told often the precise aim of their year's work: the acquirement of a sure knowledge of all the elements of a sentence. They are reminded that their success or failure is entirely dependent upon their acquiring or not acquiring this thorough working knowledge.

On the students' own part, their written work is the evidence that points to their success or failure. They have this fact constantly impressed upon them, namely, that the crime supreme and unforgivable is to persist in writing a sentence fault. The very phrase "sentence fault" is dinned into their ears so unceasingly that the sentence fault comes to be a thing to be avoided at all costs.

First of all, of course, and repeatedly, students must have explained to them what a sentence fault is. They are told that a sentence fault can be committed in two ways: first, by writing too much; secondly, by writing too little. The student writes too much when he writes two complete sentences, and mistakenly thinks they

are one—the comma fault; he writes too little when he writes a string of dependent clauses, and mistakenly thinks they constitute an independent statement—the period fault.

The amount of remedial work needed to bring results with this method or with any method is great, indeed, but it is perfectly true and safe to say that the advancement of any class group will be in simple proportion to the regularity and diligence with which the teacher corrects the written papers of that class. There is no substitute for remedial work. No student will ever get over a fault that he doesn't know he commits.

DILIGENT AND REGULAR CORRECTING

There are any number of valuable purposes served by a conscientious teacher's diligent and regular correction work. He keeps his finger on the pulse of his class. He senses every manifestation of strength or weakness in his students. Correction is like taking "inventory," to find out exactly how affairs stand, what has been accomplished, at what pace advanced work can be done. A teacher's corrections are often more graphic and stimulating than his own words in the classroom. Students find a teacher's interest in their work infectious and inspiriting. A teacher's corrections furnish students an added motive for careful, conscientious work. From a teacher's diligence in this matter, students learn diligence, fairness, sincerity, thoroughness.

Now, to be practical, let me give an example of what I mean. Suppose that I am about to correct my first compositions of the school year. Correctional work can easily be overdone, with the result that the student is discouraged, and the teacher overwhelmed by a seemingly impossible task. And so, realizing this fact, I focus my remedial work upon two, and only two, points: first, the correctness of the sentence, secondly, spelling.

In one of the compositions on the subject "Hindrances to Study," I read this sentence: "A radio blasting away upstairs and another downstairs made study impossible, finally I turned both of them off." There is the comma fault—a sentence fault—two sentences written as one. In another paper, I come upon this: "I also fail in being too dependent upon others. [Period, and a new sentence.] If I let mother wake me up because I am too lazy to set the alarm for the right time or else hope that she'll forget and I'll have an excuse to

miss school because I forgot to do my homework last night." There is the period fault—a sentence fault—a string of dependent clauses written as an independent statement.

At the top of these papers, in red, I immediately write: "S.F. 50. Find the sentence fault and show it to me at once." Note that the sentence fault itself is not underlined nor otherwise marked on the student's paper. He himself must begin from the beginning of his paper, consciously appraise the correctness of each sentence, find the sentence fault, bring his paper to me, and explain just how the faulty group of words fails. To spur the student, I tell him: If you find your sentence fault within a stated time, your grade will be raised to 70. Otherwise, it remains 50. After the correction of every set of compositions, a paper is posted on the classroom bulletin board, headed in red, "S.F. 50," and below are printed the names of all offenders, with "S.F. 50" after each name.

Moreover, my students have been told that once I find a sentence fault in a paper, I stop all further reading or correcting, because no matter what faults or good points appear after that in a paper, they cannot even be considered in the same paper with a murderous sentence fault.

Those who have had experience with high-school freshmen will realize that references to sentence faults as "murderous" can make a strong psychological impression on this age group where milder expressions often fail to impress them. Forgive me, then, if I transfer classroom expressions into print.

What first, good purpose is thus served? This one: students become sentence conscious. The very symbols "S.F. 50" begin to mean something extremely definite; these symbols get into students' conversations; later, into their minds. Incidentally, it is often the source of amusement to me how they will remember their freshmen experiences with "S.F. 50" long after those experiences are past.

In this particular phase of remedial work, the battle can be a long-drawn-out one. The scars can be frequent and, at times, painful. Much more than mere elementary grammar knowledge is taught. The virtues of patience and perseverance get an excellent exercising. Remedial work can easily be overdone; and therefore, in the first part of the schoolyear, it is desirable to restrict corrections to, say, sentence work and to spelling.

INCULCATING HABIT OF SPELLING CORRECTLY

Spelling is a problem every day in every class. To solve this problem, the teacher needs the student's earnest and enthusiastic co-operation, and will get this enthusiastic response only in proportion as he himself is enthusiastic about it. We need not expatiate upon the accepted fact that even the finest work of the most talented student, if it is marred by poor spelling, is worthless, and unacceptable anywhere. Persistence is a cure—and the only cure—for bad spelling. Every year, I see shamefully bad spellers "made over" by persistence in their efforts.

The mention of bad spelling reminds me of an incident. A teacher once came to me, upset, vexed, irate. "Look at these papers," he said to me. "I never saw such abominable spelling." I looked at his papers. "They are bad," I said. "Do you teach spelling every day in your classes?" "I should say not," he said; "I won't teach spelling; it is first year work." Now, he was wrong. Just as for grammar, so for spelling. It is not exclusively eighth-grade work; it is not first-year work; it is not fourth-year work, or any other year's work. It is simply the work and bounden duty of any year in which, and of any teacher under whom, it is found to be deficient.

That same teacher used to tell me how, in his teaching of Tennyson's poem, "Enoch Arden," he could, by his own dramatic recital of the poem, sway his students to high emotional response; and then, once after an examination in the poem, an incident happened which brought my mind back to the very spelling problem he had left unsolved. He presented me with one of his examination papers, and pointing to a particular sentence, said, "Read this." Here's what I read: "This poem, 'In a Garden,' was written by Shakaspeer."

If that student had learned spelling, and had never heard of "Enoch Arden," he would have been immeasurably better off. His great need was of time and direction in the repair shop.

Persistence is the sure cure for bad spelling. Let me prove it. Here is a teacher who tells his class that he will not countenance bad spelling; that he has a sure cure for bad spelling; and that any student who follows his directions will eliminate all spelling faults. The student is told to have a little note book for spelling words alone. Then the teacher sets to work fulfilling his promise. Every time the teacher finds a spelling mistake in a student's written work,

IMPORTANCE OF ENGLISH FUNDAMENTALS IN HIGH SCHOOL 469

he does two things: (1) He underlines the word, and in the margin of the paper, writes the correct spelling. (2) He enters into his own record book, beside that student's name, the word or words that student has missed. (He preserves a record of each student's misspellings.) The teacher, in returning the class papers, sees to it that each student copies into his spelling notebook, the correct spelling of the word or words missed in his written paper. Then, in every single instance, when written homework of any kind is handed in, that homework is never considered complete unless on a separate sheet of paper is handed in also a complete list of the student's spelling words up to date, copied correctly from his spelling notebook.

In the case of a student whose list of spelling words has mounted up to twenty-five or thirty words, the teacher ought, after a safe interval, to test the student in a certain number of his words, with a view to eliminating from the list spelling words the student has mastered.

Have no doubts that this method will bring startlingly fine results. I have tested and used it over ten years in freshman spelling work. And note well, the teacher will thus be teaching Student A and Student B and Student C to spell correctly not any thirty or thirty-five words, but precisely those thirty or thirty-five words which Student A and Student B and Student C have themselves been misspelling habitually.

REWARD FOR DEVOTION TO FUNDAMENTALS

The teacher, acquitting himself of his duty by conscientious devotion to remedial work with his students, comes to know a rare satisfaction. First of all, in the matter of remedial grammar work, he sees each of his students finding his own sure way through what shortly before was a mysterious maze for him. He sees certainty and sureness taking the place of doubt and obscurity and puzzlement. In the advancing composition work of his students, he witnesses flashes of deftness here, in the turn of a sentence; of firmness there, in unquestionably correct structure; and, generally, the slow but palpable evidence of conscious effort well directed. He feels satisfied that he has helped to give his students an unforgettable and invaluable acquaintance with the language tools which they are to use to increasingly better advantage during a whole lifetime.

More than this, such a teacher has imparted to his students an assurance and self-confidence in their English work—a self-confidence and assurance that do not stop there, but that carry over, so to speak, into other departments of those students' work, where before confidence was deficient. This statement is not exaggerated. Teachers with their practiced acquaintance with the tools of their trade, often badly under estimate the difference and mental confusion of students, face to face with the thorny problems of grammar, when, just because these problems are left unsolved for them, they are therefore apt to be considered by the student, insoluble, inexplicable, insurmountable.

In a class where the so-called mysteries of grammar are daily attended to, and cleared away, and gradually solved, class interest, far from suffering from slackness and apathy, mounts higher and higher as students are fired and inspirited to move onward in knowledge, from things known to things as yet unknown. The process challenges their curiosity, and this curiosity is an important fact that teachers make all too little of, a fact decidedly in their favor.

High school teachers are dealing with boys and girls at a stage of life peculiarly conducive to the reception and assimilation of knowledge of all kinds, not excluding knowledge of grammar and of mechanics. Those boys and girls are in the period of adolescence, a stage of life in which native instincts are clamorously asserting themselves. Among these instincts is that of curiosity; and curiosity in an adolescent boy or girl is as instinctive as hunger. Every teacher has experienced manifestations of this instinct in his students: the never ending questions about every possible subject; the impulse to pry into things, to explore, to get behind the scenes, to find out about people and places and things—to ask why? why? why?

This instinct of curiosity can be turned to the greatest advantage along the very lines we have been considering. It can be fed on the very food of English grammar that we know is indispensable at this stage in the education of the adolescent. This instinct of curiosity in the youth we teach can be a tremendous help to us in the performance of our duty as members of the teaching profession.

FOR APOSTOLIC OVERTONES IN CATHOLIC SCHOOLS

By JoAnn Greene Brinkman*

TRULY ONE CAN SAY the missionary aim is a primary one of the Catholic Church. Christ Himself, in exhorting the Apostles to "Go and teach all nations," made the goal of converting the world unequivocal, crystal and powerful.

Popes and bishops down through the ages have reiterated this command of Our Lord by precept and example, and by raising to sanctity great numbers of those who devoted themselves to carrying Christ's word to the heathen. Our present Holy Father in particular has spoken and written many times urging the faithful to active participation in the missions, and in his encyclical "Donum Fidei," published in 1957, he underscored this necessity.

Other prelates, such as Cardinal Fumasoni-Biondi, Cardinal Pizzardo, and Archbishop Cicognani, have offered these pertinent suggestions for American Catholics: that an understanding of the apostolate must be included in the educational program of Catholic schools, that the missionary character of the Church must not be treated as merely supplementary study, that the apostolic character of the Catholicity of America has yet to be proven.

"Yet how," you may say, "can our schools and our busy nuns crowd still more into their already full curriculum?" And further, "Why is such extra zeal necessary?" Certainly students in the Catholic schools already receive their full quota of religious ideals well woven into almost every subject!

DISCOURAGING STATISTICS ON APOSTOLICITY

There are truths in these statements. Certainly the nuns and lay teachers inculcate Catholic ideals with ability, conviction, and often celestial inspiration, despite heavy work loads. Yet their effects have not been in proportion to their earnestness and zeal. Why is this so? Probably just the intrinsic hardheadedness, sloth, and

* Mrs. JoAnn Greene Brinkman lives at 700 Seward Avenue, Detroit 2, Michigan.

selfishness of human nature is the main barrier. Facts shout louder than platitudes, and Polyanna-like wishes to the contrary, that American Catholics are not apostolic minded. They give an amazingly small percentage of their well-padded annual incomes to the missions, while on the other hand Catholics in poorer countries make donations that, related to their meager wages, far exceed the American Catholic's generosity. Even among many Protestant sects the minister expects, and demands, 10 percent of each person's monthly wage, of which a certain sum is set aside for the sect's missionary endeavors.

Other statistics, whose general trend should be only too well known among all of us, concern the dearth of religious vocations among our young men and women. When even the big city schools, hospitals, homes for the aged, orphanages, and so forth are suffering for the lack of religious, the missions are literally starving; for though the missionary goal is primary in the Church, charity must begin at home if the Faith is to survive.

These discouraging symptoms are everywhere apparent and it would only be false optimism to disregard them. Better to say: We can, we must, we will do something to alter and improve this unfortunate situation.

NEED FOR YOUTH TO ADMIRE CHURCH'S MISSION

The answer lies with those who have already done so much to try to arouse the spark of zeal in sluggish hearts. These are the ones who, by giving yet more love, patience and intelligence, may be able to change the sad facts and statistics to more hopeful ones in a generation or two.

Just as the secret of advertising success lies in the tireless, tiresome, repetitive chant of suggestion, so too its technique could well be adapted in the classroom. Basically, the beauty, truth and goodness of the Church's missionary activity must be emphasized, re-emphasized, and then illustrated again and again until the teacher is weary and the student is perhaps just conceiving a dawning notion that the apostolic goal of the Church is indeed admirable, and maybe he can do something to help.

MISSIONS AS PERIMETERS OF FIELDS OF STUDY

I believe the missions can, and should be, a focal point of interest in more subjects than religion, and can at least appear as a perimeter of study in such varied subjects as history, geography, English, and foreign languages. Let us illustrate.

In both history and English courses on every educational level from the middle grades through college, reading lists are given students. Instead of a general recommendation of all the listed books, why couldn't the teacher specially promote those dealing with mission subjects: for example, biographies of the great missionaries, historical fiction describing the periods of persecution and growth in the Church, and current works dealing with religious and lay vocations in mission fields.

History, being largely a study of great men's lives, affords countless opportunities within the regular daily teaching program for emphasizing the apostolic works of the Church in every century of our era. If the textbook does not sufficiently bring this out, the teacher herself can supply the motivation by several well-planned questions to be answered in a written assignment, such as: (1) What were the chief missionary activities in the Church during the seventeenth century? (2) Compare the missionary contributions of five European countries to the New World in the eighteenth century. (3) Evaluate the extent to which six non-European countries were benefited by apostolic works during this time. The difficulty and wording of the questions would, of course, be tailored to suit the class age. Likewise the period under consideration would vary with the school year. But the idea of a written assignment to emphasize the subject is paramount.

Geography affords other golden chances for the teacher who is alert and single-minded in her purposes. In studying the social aspects of a country's geography she can highlight the proportion of Catholics to non-Catholics and therefore present the missionary needs of that area. This, of course, is just as readily achieved in describing sections of our own United States if that is the country being studied. There are many areas, notably in the South and parts of the Southwest, that are just as much mission territory as regions of darkest Africa.

The approach in studying even the physical geography of a place may be from the standpoint of an apostle to that country: the cli-

matic conditions he would encounter, the native foods he might cultivate or at least consume, the major mountains, deserts, waterways, cities and towns he would know, all become personally interesting.

IMPORTANCE OF KNOWING OTHER PEOPLES

Allied to the geopolitical element, the type of government supported by the people, their chief tribes, dialects, customs, and even modes of dress would all be seen as fascinating aspects of life in our world—all to be viewed first-hand by the missionary and vicariously by the student.

Even the teaching of language affords various means of understanding the missions. Since every study of a language involves the reading of passages and simple texts to develop facility in the tongue, such class reading material can be chosen with an eye to its mission content. Also any cultural facts that enrich the grammar studies can be selected with an equal eye on the inspiring facts of the Catholic faith in that country. Other salient points need not be neglected: secular facts such as the colorful festivals in Spain, the quaint cities in France, the artistic heritage of Italy, can and should be known. But the cultural values of a religious nature should be brought out even more appealingly: the numerous apparitions, for example, that the ages have vouchsafed to Germany, Portugal, France, or Italy, along with the time, location, and nature of these wonders, would be interesting side-lights for any language class.

It is difficult to suggest ideas on mission education for such subjects as mathematics or the sciences. But an alert teacher might be able to contribute ideas for enriching even such technical subjects with apostolic overtones.

Finally, those schools in which the "unit" approach to studying several subjects is used—most frequently on the grade level but sometimes in high school, too—afford the most whole-hearted approach to our original ideal. For example, a teacher in the elementary grades who would normally conduct classes in English, arithmetic, geography and history for the same group of pupils can, in the unit approach, combine these subjects in the study of a single topic. Teachers have used everything from automobiles to editing a newspaper as their "core"; why not instead have "the missions"

as the unit topic? Around this rich center an aggregate of interesting experiences in reading, writing, speaking, listening, computing, memorizing, and reasoning can be grouped. And with all the mission facts we spoke of before attendant upon the individual subjects, it would be a most rewarding and inspiring study.

NO WEAKENING OF FOUNDATION PROGRAMS

These suggestions are the result of long observation and thought. Used rightly, they will not absorb time requisite to the proper grounding of students in the foundations of culture and the tools of learning; rather both ideals will co-exist in the classroom of the zealous, resourceful teacher who realizes that the mechanical skills are best learned by the student who is swept along by enthusiasm for a vibrant, real subject.

Most important, the effects of such inspired teaching leave a permanent residue in the mind of the young person that will never be erased. It may flower to the beauty of great sacrifice as his mind and heart matures. And if not that, at least it will make him a better person than he would have been; and it will probably save his soul some day. Can you think of a better reason for mission education?

* * *

About 12.5 per cent of the youngsters who entered elementary and secondary schools last month went to schools under Catholic auspices, according to estimates released recently by the National Catholic Educational Association. An estimated 3,959,500 pupils are in Catholic elementary schools; about 826,500 pupils are in Catholic secondary schools.

* * *

First Catholic college in the Diocese of Youngstown will be Canton College, due to open in Canton, Ohio, in 1960.

* * *

New national executive chairman of the Conference of Major Religious Superiors of Women's Institutes in the United States is Mother Mary Maurice, Mother General of the Religious Sisters of Mercy, Washington, D. C.

* * *

Christian Brother Frederic, principal of Brebeuf Separate School in Ottawa, was elected president of the Ontario Teachers' Federation last month.

SOME PRACTICAL SUGGESTIONS ON MAINTAINING DISCIPLINE

By Marie A. Kastner*

TOM, A SCHOOL BOY, can understand the necessity of discipline in daily living. He knows what would happen if motorists refused to obey the school-zone speed laws, if the groups of people who serve his family daily failed to perform their duties, or if Bill refused to recognize that the rights of his fist ended where Tom's nose began.

THINKING THE MATTER OVER

For maintaining discipline in the classroom there is no magic formula, but the application of a few rules of common sense makes the task comparatively simple. First of all it is wise for the teacher to indulge in a bit of introspection. He may well remind himself that of all the people within the classroom he is the one who by virtue of his adulthood and training is supposed to be capable of controlling his emotions, of using sound reasoning, and of exercising mature judgment. Unless he is capable of doing these things and recognizing their importance, he cannot hope to maintain discipline.

There will be many occasions that call for emotional control. A noisy lunch line, an injured or frightened child, an unprepared assignment, an impudent remark, an act of open defiance, an angry parent; any or all of these can be handled in a way that strengthens discipline or creates chaos. The sight of a teacher in a worse state of panic than the pupils during a severe thunderstorm or in a rage of anger during a discussion is deplorable; yet, such is sometimes the case.

It is also well to keep in mind the fact that each child possesses a memory, an intellect, an understanding, and a free will. The child can associate rewards and punishments with certain behavior; he can reason to the resultant good or harm of certain courses of action; he can determine either to cheerfully comply or defiantly rebel. To the student of Scholastic philosophy this perhaps seems too elementary to mention; yet, if one were to observe parent-child and

* Marie A. Kastner, M.Ed., a former public-school teacher, is now assistant professor of education at Spring Hill College, Mobile, Alabama.

SOME PRACTICAL SUGGESTIONS ON MAINTAINING DISCIPLINE 477

teacher-child relationships, he could see many discipline problems arise which could be averted if the parents and the teachers bore this fact in mind. The treatment given to the child who misbehaves depends too on the child's being a rational being deserving of all the rights proper to one.

PLANNING COURSE OF ACTION

Second, it is wise, before entering the classroom for the first day of the term, to reason out some general plan to follow when the need arises. After all, pupil-teacher relationship is a human relationship. This means that regardless of effort and training, human frailties can crop up when both teacher and pupil are under abnormal stress and pressure. If, however, seated in the quiet of his own home or religious house, the teacher plans by logical reasoning a general course of action to follow under various circumstances, it is surprisingly easy to put the plan into practice almost automatically.

In planning, the teacher will realize that rules should be few and simple enough to be clearly understood by all who are supposed to abide by them. He will also realize that the acts of misbehavior will be of two types: those committed through ignorance and those committed with full knowledge that a rule is being broken. Since the child who acts in ignorance is not subjectively guilty, the teacher should give him some proper instruction instead of punishment. However, it should be made very clear to the child that if he commits the act again, the result will not be pleasant.

TIMING THE RECKONING

From day to day there will be many minor disturbances that a look of disapproval or a word will stop. Talking in class comes under this heading. It can be stopped immediately simply by the teacher's silence. When a child who has spoken out through thoughtlessness realizes that his own voice is the only one in the room, he becomes rather embarrassed and stops talking at once; if he has spoken just to be a trouble maker, the teacher by his silence instead of his raised voice defeats the child's purpose and he too becomes quiet.

There will be more serious offences that demand immediate at-

tention. A child who is in the act of injuring a classmate on the playground has to be stopped immediately, but there will be other acts of disobedience that the teacher can attend to best outside of actual class time. Nevertheless, too much time should not be allowed to elapse between the act itself and the reckoning for it. This is particularly true if the child is young. Young children have very vague notions of time, and anything that is stretched out in time becomes quite meaningless to them.

The inexperienced teacher may think that one should take care of all or nearly all of the serious problems right away, but from experience he will see reasons for not doing so. For one reason, immediate attention to misbehavior during a class period in the sense of adequate attention interrupts routine. The minds of teacher and pupils are diverted from academic work by scolding. On the other hand, if the teacher goes to the pupil and quietly tells him that he should not act in a particular manner and that he should see the teacher at the end of the period, the routine is scarcely interrupted. Besides, there are pupils who, for psychological reasons not discussed here, clamor for attention by misbehaving in class in the hope of receiving reprimands about which to brag afterwards. Still others create disturbances solely because they prefer to take part in a teacher-pupil argument rather than study the lessons at hand.

When a child does come as instructed to account for his conduct, he has every right to expect the teacher to reason with him in a firm but not harsh manner, maintaining by speech and mien a reserve that commands respect. One who has never tried to reason with a child is usually surprised at the ability of even a first-grader to reason quite well. If the teacher knows from past experiences that he has a tendency to be either too lenient or too severe, he will find it helpful to consider himself in the child's place so that he will treat the child as justly as he himself would wish to be treated. The treatment that the child receives is important because not only does the teacher have a moral obligation to satisfy but also because the child needs to feel certain that the teacher is not against him as a person but against his misbehavior. The child's future conduct will depend in some measure on whether he walks away without hard feelings or with rancor in his heart.

METING OUT THE PUNISHMENT

At the end of the discussion there comes up the question of punishment. Quite often this is something which is given in unreasonable measure or completely overlooked. Often it is disregarded because of the child's statement that he is sorry and will not commit the fault again. At this point many teachers take what they consider the easy way out by simply not bothering to discipline the child. Others sincerely believe that punishment should be given only in extreme cases, if at all. It is my firm belief that punishment is a very necessary part of training. It assures the child that the adult has confidence in his ability to improve his conduct. It stems from the realization that the child is a rational being. If this were not true it would be as utterly ridiculous to punish someone for disobeying as it would be to punish him for growing to a certain height.

Just what punishment to administer is something that should be given some thought. Certainly it should be appropriate and just. To have some punishments in mind is particularly helpful so that they may be thought of when cases that need immediate settlement arise. In haste and under stress it is easy to make a snap judgment only to regret it later. To hastily make a threat and not be able to carry it out is not good; to make one and later realize that it was unfair is not good either. There are many simple, effective punishments that are pointed out by common sense. One example would be seen in the case of a child who insisted on hurting his classmates on the playground and was made to sit quietly by himself for the remainder of the play period. He learned that he could not participate in group activity until he had learned to respect the rights of others. Such punishment is usually effective with children ranging from first-graders to teen-agers. If, however, the child is permitted to read or do school work while he is being punished much of the effectiveness of such a punishment is lost because the activity makes the time seem to pass more quickly. Besides, normal children are full of energy, and a state of inactivity is a real penance. Of course one must suit the time to the age of the offender. To make a young child accept the same penalty as a teen-ager would be heartless, and yet the length of his detention period has to be sufficient to serve well as a deterrent.

MAKING CHILDREN EXERCISE REASON AND WILL

The beginning teacher must not think that by using the foregoing as a blue print that all discipline problems will immediately disappear. Such is not the case. To the many pupils who have been trained at home and in previous classes in school in much the same way this will be something that is already well known, and such pupils will not be problems. The problems will come from the two extremes—the pupils bred on severity and those bred on complete lack of discipline. To them a person who practices the self-control that he advocates, metes out the justice that he expects of others, and shows a genuine interest in the improvement of conduct is a *rara avis* of the first order.

To the child bred on severity here is one of a very few persons he has known perhaps who requires him to exercise his God-given faculties of reason and will in establishing a pattern of behavior. The idea is new to this child because up to now he has been trained in a purely animalistic manner, that of associating certain conduct with infliction of physical pain without any appeal to reason.

To the child bred on complete lack of discipline here is one of very few persons who doesn't seem to think that the child is by nature a monster to be feared and let have his own way. Perhaps he doesn't even rate a teacher escort to the principal's office, a trip which affords him the opportunity to glance in other classroom doors with the expression that says "I'm too tough to be dealt with by a teacher." The teacher merely requires that this child too exercise his God-given faculties. So far he has made others do what they did not like to do to conform to his will. This was to the child comparatively simple. But to make himself do what he may not like to do because his reason dictates that it should be done is a real challenge. He will not change within a day or two. However, by comparing behavior at the beginning of the term with that several weeks later quite an improvement will be seen.

Finally, it is well to remember that this task of helping to mold character is well worth all the patience and conscientious, tireless effort that it requires. It is well too to remember that a teacher's reputation for maintaining discipline spreads throughout the school. If the teacher makes a good beginning half the problems are solved by it because the pupils will know that they can expect to be treated with consistent firmness and friendliness.

THE CATHOLIC UNIVERSITY RESEARCH ABSTRACTS*

THE VALIDITY OF THE 1950 EVALUATIVE CRITERIA FOR THE CATHOLIC SECONDARY SCHOOL by Rev. John F. Nevins, M.A.

The purpose of this investigation was to find out the degree to which the criteria and the procedures of evaluation as outlined in the *Evaluative Criteria*, 1950 Edition, of the Cooperative Study of Secondary School Standards, which are employed by the regional accrediting agencies in their accreditation process, are valid for evaluating Catholic secondary schools.

The method of procedure consisted of interviews with the administrators and other personnel of twenty-five Catholic secondary schools in order to determine the extent of their approval or disapproval of the criteria in general and each section in particular. A sampling of diocesan, parochial and private schools was included in the study. All the schools were in the area of the Middle States Association and all had been or were about to be evaluated through the procedures of the 1950 *Evaluative Criteria*.

The investigator concluded that, in the judgments of the administrators participating in the study, the 1950 *Evaluative Criteria* is not a valid instrument for measuring Catholic secondary schools. Of the various sections of the *Criteria*, Section C—Educational Needs of Youth was rejected and Section J—Data for Individual Members was endorsed by the participating administrators. Judgments were divided concerning the other sections.

THE INTELLECTUAL VIRTUE OF ART AND ITS IMPLICATIONS FOR EDUCATION by Rev. Jeffrey Keefe, O.F.M., M.A.

The problem undertaken in this dissertation is to define the intellectual virtue of art in its Scholastic context and to determine the extent of its application to present-day curricula.

The dissertation reviews and explains art within its classification as a good habit perfecting the intellect in its proper function. Besides this philosophic delineation, the psychology of aesthetic as well

* Microfilms of these M.A. dissertations may be obtained through the interlibrary loan department of The Catholic University of America; information on costs will be sent on request.

as practical art reveals the virtue of art as primarily an intellectual activity.

The dissertation shows that the intellectual virtue of art is not simply limited to aesthetics but extends to every work, whether it be the material artifact of the useful arts, the new arrangement of symbols in the fine arts, or the mental constructs of the liberal arts.

Considering art as the intellectual regulation of production, the majority of curricular offerings fall within its scope, thus emphasizing the importance of this intellectual virtue to the educator. The fact that this virtue gives a rational and dignifying character to all production makes it of vital importance to the educand.

A FOLLOW-UP STUDY OF GRADUATES OF THE COLLEGE OF ARTS AND SCIENCES OF THE CATHOLIC UNIVERSITY OF AMERICA, 1933-1952 INCLUSIVE by Ann Marie Greco, M.A.

This study sought to determine the types of occupations into which the graduates of the College of Arts and Sciences of The Catholic University of America in the period 1932 to 1952 had gone and their opinion of the contribution of the liberal arts training they had received.

Of the 833 graduates to whom questionnaires were sent, 317 participated in the study. The data revealed that 77.2 per cent of the graduates participating in the study were employed in professional, semi-professional and managerial occupations.

The graduates indicated that there was a need for further expansion in the curriculum, particularly in the fields of social science, English, and drama. Analysis of the data indicated that students should be encouraged to participate to a fuller extent in extra-curricular activities in order to meet the needs of later life.

AN ANALYTICAL STUDY OF THE PERIODICAL LITERATURE CONCERNING STUDENT SELF-GOVERNMENT IN THE SECONDARY SCHOOL AS LISTED IN THE EDUCATION INDEX DURING THE YEARS 1941 TO 1951 by Sister Mary Eleanor Cohen, C.C.V.I., M.A.

In this study an attempt was made to review and classify the articles selected from the *Education Index* under the heading "Student Self-Government—High School" during the period from July, 1941 to July, 1951.

The yearly output on student government during the decade studied indicated a steady increase of interest in the topic with a slight deviation during the war years.

The data collected would seem to warrant the following conclusions: (1) The student-government movement has aroused a sustained and dynamic interest. (2) The student-government program, as an educational device, is potentially the most effective instrument in training students for living in a democracy. (3) There is a definite trend toward seeing the movement as student participation rather than student government. (4) It is essential that there be a well-planned organization with a constitution that clearly defines the entire structure of the organization, its aims and purposes, its legitimate activities, and its powers.

THE CONSTRUCTION OF A RATING SCALE FOR THE PERSONALITY

TRAIT OF WILLFULNESS IN HIGH SCHOOL SOPHOMORE BOYS by
Rev. Henry J. Beier, M.A.

The purpose of this study was to construct a rating scale for the personality trait of willfulness in high-school sophomore boys.

Twenty-five judges sorted 112 statements contributed by twenty-two teachers into eleven categories in order to assign each statement a rank as an indicator of more or less willfulness. Scale values and Q values were determined for each statement. On the basis of these values, ten statements were finally chosen for each of the alternate scales constructed.

One hundred sophomore boys in four schools of Missouri and Kansas were rated on both forms of the scale, each of them by three teachers. On the basis of these ratings, the scale was found to have a reliability coefficient of .68. The Spearman-Brown formula for a scale of twice the length, or for both scales used together, yielded a reliability coefficient of .81.

* * *

Re-elected national chairman of the Sister Formation Conference at a meeting at the University of Notre Dame last month was Mother Mary Philothea, of the Daughters of Charity and Servants of the Poor. Mother Mary is dean of the Sister Formation College at Seattle University.

HIGHER EDUCATION NOTES

Office of Co-ordinator of Research was inaugurated last month at The Catholic University of America. The first director of the newly created service is Francis G. de Bettencourt, aeronautical engineer and alumnus of the University. The main function of the co-ordinator is to centralize the planning and organizational aspects of the University's growing number of research projects.

Financing a college education should be a lifetime job. This is the view of Dr. Seymour Harris, chairman of Harvard University's Economics Department who is conducting a study for the Ford Foundation on the economics of higher education. In a preliminary report released last month, Dr. Harris maintained that payment for college education should be an easy load amortized over a sixty-year period, with the family saving toward it for about twenty years, and the student paying most of it out of career earnings. He argued that consumers are missing a very important point by their refusal to use a valuable economic tool, credit, for buying the most productive commodity of all. Credit financing will not be burdensome, he said, because per capita income at stable prices doubles every twenty-one years and, further, a college graduate can expect to earn a quarter of a million dollars more than a nongraduate.

Low estate of professional courses in education is attributable to three factors, writes Morris L. Cogan, of the Graduate School of Education, Harvard University, in an article entitled "Professional Requirements in Programs for the Preparation of High School Teachers," in *The Journal of Teacher Education* (September, 1958). The first factor arises, he says, from the fact that professors of education, having allied themselves so closely with the behavioral sciences, suffer from the general skepticism, even disillusion, with which many laymen, physical scientists, and humanists have come to view these new sciences. This ill, he maintains, is easily borne since it is certain to pass as soon as education succeeds in integrating the disjunct segments of its discipline. Moreover, he states that scholars who ignore education set a snide and artificial circumscription upon their work that must eventually lame it. The second major weakness in courses in education arises, he says, from a crass overvaluation of teaching experience at the levels below

college as a qualification for collegiate instructors. Often such instructors enshrine their experience in their teaching. This leads to courses that are anecdotal, trivial and dangerous in their specificity, since the instructor deploys his experience as the subject of study. The third weakness in professional courses in education noted is that in these courses the instructors often fail to strike an intelligent balance between theoretical and practical concerns. This danger, he says, is inevitable whenever the clinician becomes a teacher and it is not unique to education. Moreover, teachers in training demand from their instructors the practical knowledges and skills that may save them from serious mistakes in the performance of their teaching service.

In his study of the requirements in professional education for high-school teachers in 110 colleges and universities with four-year teacher-training programs, Dr. Cogan found (1) that credits in professional education take up 19 per cent of the total credits for the bachelor's degree, and (2) that credits for practice teaching are 29 per cent of the total credits in professional education. Ninety-eight of the institutions studied are accredited by the National Council for the Accreditation of Teacher Education.

Private schools were given more consideration in the National Defense Education Act of 1958, passed by Congress this past summer, than in similar legislation previously proposed, according to an interpretation of the Act made by Rt. Rev. F. G. Hochwalt, director of the Department of Education of the National Catholic Welfare Conference. The Act is in ten titles. The important second title, dealing with student loans, has some interesting features and some which, according to Monsignor Hochwalt, may be regarded by private schools as objectionable. Special consideration is to be given to superior students especially those preparing in science, mathematics, engineering, or a modern foreign language. The terms of the loans indicate that they are to be made to students who are in need of the amount to pursue their studies and who are capable of maintaining good standing in such courses. A forgiveness feature not to exceed 50 per cent is included provided that the student upon graduation enter full-time service in a public elementary or secondary school. This forgiveness feature is not provided for those who undertake to teach in private institutions.

The title bearing on guidance, counseling, and testing and the identification and encouragement of able students provides that where a State participating in the program is not authorized to use State funds for testing students in private nonprofit secondary schools to determine aptitude, the U. S. Commissioner of Education may arrange for testing such students and could pay the entire costs for fiscal 1959 and one-half the cost thereof for any three succeeding fiscal years out of the State's allotments.

In the section of the Act dedicated to language development, the amounts set aside to establish institutes are available to public and private institutions. Individuals, however, who will be dealing with modern foreign languages in public schools shall be eligible for stipends at the rate of \$75 a week. These stipends are not made available to those who will teach in private schools.

People without some college education continue to decrease in the *Big Red Book*, published by Marquis-Who's Who, Inc. In the current edition there are 4,224, or 8.3 per cent, whose education did not go beyond secondary school. In Vol. XV in 1928 the totals were 4,025, or 14.9 per cent of the 28,805 men and women listed in that volume. The percentage of college graduates has, of course, increased substantially in the thirty-year period as follows: Vol. XV, 19,874 (73.6 per cent); Vol. XXX, 39,887 (79.6 per cent). In the first Vocational-Geographical Index got out in eight years by Marquis-Who's Who, Inc., the legal profession is the largest single category. Of the approximately 51,000 men and women of achievement listed in the current edition of *Who's Who*, 3,519, or 7.0 per cent, are practicing attorneys, although not all are listed purely for legal fame. Educators make up 12.9 per cent of the total number of persons listed in the book. The broad field of education, however, covers several specific fields, such as administration, research, and actual instruction, none of which is as large individually as the legal category.

Institute of International Education (1 East 67th Street, New York 21, New York) is now receiving applications for graduate study scholarships for the 1959-60 academic year in Ireland, Latin America and the Far East. The deadline for filing completed applications is November 1. The awards provide grantees with tuition, maintenance, and international travel.

SECONDARY EDUCATION NOTES

The American high school has been accused of causing most of the problems facing the nation today, or at least contributing to them. In a paper published in *The School Review* (Summer, 1958), Donald Thistlethwaite, associate director of research for the National Merit Scholarship Corporation, presents the evaluations of their schools by 535 merit scholars. This group represents the top 1 or 2 per cent of the nation's high-school graduates and the report is based on a questionnaire completed by the students at the end of their freshman year in college. About nine out of ten of the merit scholars rated their high-school preparation adequate or excellent. Thirty percent of the scholars gave evaluations of "excellent or good"; 25 per cent, ratings of "adequate"; 35 per cent, "adequate but with some specific defects"; and only 10 per cent, "inadequate." In the survey public schools were rated excellent or good much less frequently than were Catholic or other private schools. There was little difference in the frequency with which public and private schools were rated inadequate, although none of the Catholic schools received the lowest evaluation. Students were relatively well satisfied with their preparation in mathematics and chemistry and less satisfied with instruction in the social sciences and English. On the whole, this sample group of talented students displayed remarkable satisfaction with their high-school instruction.

The study of the nation's high-school system being conducted by Dr. James B. Conant is nearly complete, and the results are expected to be published in February, according to a report in *Education Summary* (August 20, 1958). Dr. Conant and his staff have tried to discover why the graduates of some high schools do better in college than those of others, and have concluded that the curriculum is the vital thing. The conclusions of the survey will embrace a dozen recommendations for making good high-school programs of satisfactory ones, or satisfactory ones of inadequate ones. Among them: eliminate the small high school; eliminate the six-period day in favor of seven or eight shorter periods; provide more and better foreign language instruction; devote at least half of students' time to general education courses.

Help for English teachers may be found among college-educated housewives, reports Paul B. Diederich of Educational Testing Service, Princeton, New Jersey. The mountainous task of reading and grading students' papers is a constant problem. After teaching all day, teachers still have to face the piles of papers awaiting correction each night. Rather than assign fewer papers or hire more English teachers, New Brunswick, New Jersey, high schools hired housewives to read papers at the rate of 25 cents per paper—which comes to about \$1.50 an hour. The plan was put into effect during the past year with the aid of the Fund for the Advancement of Education, under the direction of the Educational Testing Service. Applicants were given four tests: a high-level verbal aptitude test; a paper grading test; a paper-correction test; a paper to be written on a choice of topics.

A flexible updated math program for junior and senior high-school students is recommended by the National Association of Secondary School Principals in a policy statement, *The Place of Science and Mathematics in the Comprehensive Secondary School Program*. The place to begin, the statement says, is with the identification of talented students and with the development of effective guidance to steer all normal students into the program and encourage them to remain there. Then: (1) Devote at least three hours a week in junior high to emphasis on functional or theoretical math as a basic subject. (2) Permit the most capable students to complete the existing seventh- and eighth-grade math program in one year, go on to ninth- and tenth-grade math in grades eight and nine. Normal pupils will require two years for grades seven and eight, slower pupils longer. (3) Include major attention to extension of arithmetic skills and knowledge in the grade-seven program, with considerable attention to problem-solving and introduction to informal geometry. In the eighth grade, more arithmetic skills, informal geometry and introduction to algebra. In grade nine, algebra. (4) Give math to all high-school students who have sufficient interest and capacity to assure achievement. Studies should include the development of general concepts, skills and understanding of plane and solid geometry; intermediate and some advanced algebra; advanced mathematics, including trigonometry and elementary analysis. Most capable students would go on to analytic geometry and calculus.

ELEMENTARY EDUCATION NOTES

Catholic schools in Virginia began their fifth year of racial integration last month. No data on the extent of integration in the schools, however, are available. In a statement to NCWC News Service, Rt. Rev. Msgr. J. Louis Flaherty, superintendent of schools in the Diocese of Richmond, said: "Schools are not requested to keep records on the races of their pupils. If there are any colored in the parish, they are eligible to enter the parish school as a matter of course." Three weeks before the U. S. Supreme Court decision to end segregation in public schools in May, 1954, the schools of the Diocese of Richmond quietly began racial integration. Monsignor Flaherty praised Catholic parents and pupils, saying that there has been no large-scale resistance to the change. He added, however, that some parents objected to integration, and a few white children were withdrawn from the schools.

Children need discipline and in fact expect rules to live by, a Pittsburgh psychiatrist told some five hundred Sisters at the annual meeting last month of the Educational Association of the Pittsburgh Sisters of Mercy. Dr. W. Glenn Strodes, of Pittsburgh's Mercy Hospital, said that too many adults have the idea that children should be allowed to express themselves without inhibitions. He maintained that parents and teachers should give them a firm "no" when necessary. To assure a healthy attitude toward life there are ten rules to live by, according to Dr. Strodes: learn to face reality; learn to make decisions; develop self-discipline; be interested in others; avoid hurry and worry; learn to accept disappointment; work, rest and play in the proper balance; have reasonable and common-sense goals in life; develop a sense of humor; and avoid amateur psychiatry.

An audio-visual library has been established in the Archdiocese of Newark. Archbishop Thomas A. Boland described the founding of the library as a long-contemplated step to serve the needs of the schools of the Archdiocese. For its first project the library has secured rights to the "Song of Bernadette" for showing throughout the Archdiocese during October and November. Proceeds from the showing of the film will be used to put the library into actual service. It will eventually stock numerous films and recordings

dealing with education, religious instruction, and entertainment. It will also make available to parishes and schools the equipment and personnel necessary for the use of its material. The Catholic Audio-Visual Educators Association has co-operated with Teaching Film Custodians, Inc. (25 West 43rd Street, New York 36, New York), in the preparation of a teaching guide to the classroom excerpt from the motion picture "The Miracle of Our Lady of Fatima." The film excerpt is of one reel in color and runs ten minutes. The teaching guide contains a description of the film, a vocabulary study section, questions for discussion, and a brief history of the miracle of Fatima.

Facilities for the education of exceptional children continue to be increased in Catholic schools. Recently the School Sisters of Notre Dame opened a new \$200,000 building at their Chinchuba Institute for the Deaf, in Marrero, Louisiana. The new building will include a special room for babies to begin auditory training. An observation room equipped with a one-way mirror glass partition will enable parents and teachers to observe the children without being seen, and a loudspeaker arrangement will enable them to hear the children. The enrollment last year was approximately fifty pupils, both boarders and day pupils.

The Archdiocese of New Orleans started its first class for mentally retarded children last month. The class, which is in St. Louis King of France School in Jefferson Parish, will have some fifteen children between the ages of 6 and 16. The Greater New Orleans Association for Retarded Children donated \$500 to initiate the project.

The excise tax bill passed by Congress in the summer exempts non-profit parochial and private schools from paying excise taxes on such items as school buses, typewriters, cabinets, and desks, as well as on long-distance phone calls and the cost of transporting school officials or school groups traveling in behalf of their institution. Public schools have never paid such taxes because of their exempt status as units of state government.

The Commission on American Citizenship of The Catholic University of America is receiving excellent reports from members of the Hierarchy, government officials, and directors of Catholic school civics clubs on its new handbook *Good Citizens*.

NEWS FROM THE FIELD

A pilot experiment initiated last year in several Dade County, Florida, senior high schools gives gifted high-school science students firsthand experience in working with research scientists in the community. According to a report in *The School Executive* (September, 1958), qualified students are selected to learn scientific techniques in such areas as bacteriology, enzyme chemistry, tissue culture, virology, microbiology, and meteorology. These high-ability students omit one or two periods from their school day and use this time doing research work in neighboring laboratories. Several guidelines have been developed for the selection of gifted science students: they should possess good health, persistence, physical and mental drive, intellectual curiosity and a strong interest in science; they should have a high intelligence quotient, be two or more grade levels accelerated in mathematics, and three or more grade levels accelerated in the language art skills. Another administrative provision for gifted science students is a special class entitled "science research." The teacher serves as a consultant and liaison between the students and faculty members or scientists in the community who provide the students with needed expert assistance. Each student is developing his own project and records his daily progress in a personal log book.

American schools provide students with an understanding of political democracy, but give an incomplete picture of the duties of economic or professional citizenship, according to Father Vincent J. O'Connell, S.M., speaking before the convention of the American Federation of Teachers, AFL-CIO, in Milwaukee last month. A former member of the New Orleans Archdiocesan labor institute and well known for his role as a labor arbitration consultant, Father O'Connell asserted that the schools must provide the basic principles of citizenship since these affect decisions made by professional, financial, employer and labor groups which in turn affect human lives more importantly than political decisions.

Rear Admiral Hyman G. Rickover, "Father of the Atomic Navy," criticized elementary and secondary schools for their "pernicious manana spirit" which he said delayed American children in coming to grips with real study. In an exclusive interview with Gerard E. Sherry, managing editor of the *Catholic Review*, newspaper of the

Baltimore Archdiocese, the admiral charged the schools with "inefficiency" that results in acute shortages of specialists in professional schools.

A new booklet called "Pointers for Parents" has been issued by the Parents Council of Greater New Orleans as a guide for the conduct of teen-agers. The code, presented by the steering committee of the Council, gives guidance on the "Four D's, dating, drinking, driving, and dress." Also included is an outline of recommended activities for students from the sixth grade through high school. Described as a voluntary code not connected with any particular school, the booklet is aimed at parents to help them govern the action of teen-agers.

A revolt of scientists, scholars, and teachers looms against the domination of professional educators over teacher-certification requirements in the State of California, according to a report carried in *Human Events* (September 22, 1958). This Washington newsletter states that the uprising was initiated by a chemist named Gustav Albrecht, when he discovered that the staff of the University of Southern California summer session included only two professors of chemistry and two professors of physics—but ninety-seven professors of education. Albrecht is currently circulating a petition to the California Legislature, according to *Human Events*, which has already been signed by approximately three hundred Southern California scientists. The petition recommends (1) that courses in educational pedagogy not be required for teaching in high schools and junior colleges; (2) that such requirements be decreased for teaching in elementary schools; (3) that no special credentials be required for administrators; and (4) that high-school and junior-college teachers be allowed to teach only their major and minor subject fields.

Expenses of maintenance and education have forced five communities of teaching Brothers in Sherbrooke, Quebec, to threaten to withdraw from schools there unless teacher salaries are raised from \$2,200 to \$3,000 a year. The local school commission has offered to increase the Brothers' salaries to \$2,600. There are about a hundred Brothers teaching in the Sherbrooke schools. They include Brothers of the Sacred Heart, Christian Brothers, Brothers of Charity of St. Gabriel, and Marist Brothers.

BOOK REVIEWS

HOW TO ESTIMATE THE BUILDING NEEDS OF A COLLEGE OR UNIVERSITY by William T. Middlebrook. Minneapolis: University of Minnesota, 1958. Pp. xii + 169.

This study of institutional building needs is a report prepared and filed by the staff of the University of Minnesota at the request of the Minnesota State Legislative Commission appointed to analyze the State's needs for buildings in the years ahead. The University undertook to evaluate the institution's requirements for land and buildings on an estimated basis up to the year 1970.

Principal University participants were the physical plant department, the office of admissions and records, advisory architects, university services, and the comptroller's office. The undertaking had the stimulating encouragement of the university president, James L. Morrill.

There are two parts, one on students and the other on physical needs. The student area comprised: student attendance and background data; instructional loads, area use factors, and methods of projecting space needs; and projection results and comparisons. The physical needs highlighted the following: building needs; land needs of the Minneapolis and St. Paul campuses and of the branch stations; housing requirements; and food service needs.

The study contains a number of important contributions to the current institutional thinking and planning in the direction of building and land projection. Foremost is the information on space needs in terms of future enrollments not only for the State University as a whole but for the individual college. A second constructive result of the report lies in the use of long range methods, some of them for the first time, to make more effective and understanding the major findings. A third highlight centers in the use of other studies in the same area for comparative evaluation purposes. A fourth and final feature is the generous employment of illustrative materials including land and building maps, charts, and tables to drive home the actual and future situations confronting local institutions. This last approach makes the report invaluable to the authorities of small colleges concerned with the formulation of basic plans on the campus plant and facilities.

Among some of the specific items studied were: parking; includ-

ing underground, off-campus, and on-campus facilities: rehabilitation and replacement of buildings and utilities: student and faculty housing on and off the campus: research expansion: auxiliary enterprises; and public services.

Despite the apparent completeness of the report there are some omissions the incorporation of which would enhance greatly the effectiveness of the study. There is no selected bibliography although reference is made throughout the text to other reports and works. Even though private higher education is mentioned a number of times for comparative reasons no attempt was made to recognize the role of the non-public institution in future planning especially in long range considerations. There seemed to be no relationship between the building and land needs and the financial requirements of students in terms of scholarship and job assistance and the fiscal obligations of faculty and staff members in the light of salaries. It does not look like good leadership to separate the building expansion emphasis from faculty and student needs particularly in a long range program which has been outlined by this report on the University of Minnesota.

Despite these shortcomings this report is recommended as an addition to the library of every college and university president, treasurer, comptroller, registrar, librarian, personnel dean, alumni officers, development director, and members of the board of trustees.

GEORGE F. DONOVAN

Department of Education
The Catholic University of America

643

GOD AND HIS CREATION by William Murphy, O.P., Thomas Donlon, O.P., John Reidy, O.P., and Francis Cunningham, O.P. Dubuque: The Priority Press, 1958. Pp. xi + 516. \$4.95.

When Chesterton first read the *Summa Theologica* of St. Thomas, he found the very dullness of the diction "enormously convincing." Then he ventured the opinion: "St. Thomas could have given wit as well as wisdom; but he was so prodigiously in earnest that he gave his wisdom without his wit."

The Dominican authors of this book, like their Brother Thomas,

are very much in earnest about writing theology for beginners. They are obviously men who have savored the wisdom of St. Thomas. Moreover, they write about that wisdom with such reverence for their master that they quench all flares of colorful or distinctive rhetoric; they are not mere popularizers, ready to sacrifice substance for appetibility; they write in carefully chiseled phrases, like men patiently building a tower to God, stone upon stone. They never seem to forget that theology, even for beginners, must be a science of accurate definition and precise elaboration of thought.

Consequently, they warn their prospective students of college-age level that their work is "a textbook, not a novel, nor a series of unrelated articles, nor a beautiful essay on some intriguing triviality." No one can write about such profundities as the intimate life of the Triune God, providence, predestination, angelology, the natural and supernatural life of man, and other matters proper to the *Pars Prima* and then blandly offer his readers a painless adventure of the mind. In giving this Dominican textbook to college men the editor reminds them that they "cannot skim the pages, as if it were a copy of *Life*." Before they master the doctrine on these pages they will learn that studiousness is indeed a part of the virtue of temperance; and not only the flesh, but even the imagination and the memory, must be brought under the domain of love before theology becomes an exhilarating journey into the homeland of God.

From the beginning of their optimistic enterprise the authors make sure that their students have a workable idea of the nature and sources of theology. Their confidence in the Christian mind's congeniality for revealed truth makes them unafraid to wrestle with difficult theological concepts, like positive and negative reprobation. And for all their didactic severity of style, they still manage to bring real warmth to their pages, as when writing of God's positive and permissive Will or describing the preternatural gifts of Adam or reflecting on the practicality of studying the angelic world.

This is not a book for people who expect to glide through a religion course; it is as challenging as a mountain climb; and much more invigorating for youth which has not lost its sense of wonderment.

AUGUSTINE P. HENNESSY, C.P.

Passionist Monastery
West Springfield, Mass.

THE PHONETICS OF AMERICAN ENGLISH by Charles Kenneth Thomas. Second edition. New York: The Ronald Press Company, 1958. Pp. x + 273. \$4.50.

This book is more than an introduction to the phonetics of American English; it is a thorough course in the subject, enriched by the style and personality of the author and strengthened by exercises at the end of chapters. In his preface, Dr. Thomas clarifies his purpose and his method. He explains that the presentation of subject matter in the text is governed by two principles: that the phoneme, or distinctive sound unit, is basic to our understanding of speech; and that speech is one aspect of the unity-in-variety that characterizes American life. Both principles are supported in this book by extraordinarily rich resources, personal and experimental. In more than thirty years of phonetic study, the author has made detailed analyses of the speech patterns of over fourteen thousand people, through personal interviews or by tape recordings. He is well qualified to make a convincing analysis of American pronunciation and to conclude that the uniformity implied in the term "General American" simply does not exist.

Dr. Thomas begins his course with a clear presentation of the basic elements of speech, distinguishing the phoneme and the allophone, and accounting for spelling inconsistencies by brief references to the history of symbolic representation of sounds. He deals with the physical mechanism of speech as fundamental to an understanding of the classification of speech sounds, and excellent diagrams contribute to the clarity of subject matter that is necessarily technical. Throughout the following twelve chapters he makes a detailed examination of the sounds of spoken English, using the international phonetic alphabet in abundant illustrations and indicating sound changes as they occur in nine different areas of the United States. Particularly important are chapters on stress, on the dynamics of consonants, and on phonetic changes due to assimilation, dissimilation, and metathesis.

Dr. Thomas emphasizes the fact of inevitable change in language, which is not to be considered as fixed and immutable. Therefore, his treatment of regional variations in American pronunciation is particularly detailed, generously illustrated, and remarkably interesting. He has found that the most striking variations occur in the sounds that correspond to the letter *r*; and that vowel variants are

more frequent than consonantal changes. Finally, in ten phonetic transcriptions representing the predominant pronunciations in selected areas, Dr. Thomas gives a general indication of major and typical variations in common words.

A comprehensive bibliography, as well as excellent footnotes throughout the book, increases the value of the scholarly contribution that Dr. Thomas has made to the study of phonetics.

SISTER MARY PAULINE FITTS, G.N.S.H.

The Catholic University of America

649

MY CATHOLIC FAITH by Louis LaRavoire Morrow, S.T.D. Kenosha, Wis.: My Mission House, 1958. Pp. 429. \$4.00.

This is an extensively revised edition of Bishop Morrow's presentation of Catholic belief and practice, which first appeared in 1949. Effectively organized in catechetical form and attractively illustrated, it is divided in three parts, dealing with the creed, the commandments, and the means of grace. Practically encyclopedic in scope, yet simple in method, this book may be highly recommended, not only to prospective converts, but to all Catholics looking for a systematic review of their faith and a better understanding of their duties and spiritual opportunities.

JAMES A. MAGNER

Managing Editor
The Catholic Educational Review

650

A CATHOLIC PRAYER Book edited by Dale Francis. New York: Dell Publishing Co., 1958. Pp. 191. 50 cents.

This is an excellent, original compilation of prayers, attractively designed and economically presented in a simulated leather cover. Featuring a foreword by Thomas Merton, it includes an explanation and devotions for the Mass, the Divine Office, and the Liturgical year, as well as basic Catholic prayers, and the familiar devotions.

Translations of hymns of the Divine Office, prayers of the saints, and invocations appropriate to various occasions and states of life are included. The print is sufficiently large to make this of practical use.

JAMES A. MAGNER

Managing Editor

The Catholic Educational Review



LITURGICAL LATIN, ITS ORIGINS AND CHARACTER by Christine Mohrman. Washington: The Catholic University of America Press, 1957. Pp. 95. \$2.50.

In the spring of 1957, Christine Mohrman, noted patrologist of the Catholic University of Nijmegen and the University of Amsterdam, delivered three lectures on the development and nature of the Latin of the Roman liturgy. These lectures are now made available in book form.

Professor Mohrman opens by distinguishing the strictly utilitarian communicative function of language from its use as a medium of expression, that is, a means of manifesting and interpreting all the motions and workings of the human mind and human sensibility. This latter function is sometimes exercised at the expense of utilitarian clarity.

The author shows that the form of language used in worship, both pagan and Christian, tends to become stylized, somewhat artificial. Part of the reason seems to be a striving to express a feeling of reverence and awe for the mysteries of religion. She notes that the earliest liturgy of Rome was carried out in Greek, even though not all Christians understood Greek at that time. In time, a special style of liturgical Latin was developed, under a strong impress of biblical style, but yet with certain influences from the style of pagan Roman rituals and pagan literature. Since, however, the first centuries tended to shrink from anything associated with paganism, it was only later, in the second part of the fourth century, when Christians felt sufficiently secure against paganism and its attractions, that they would dare to borrow the genuinely helpful things they might find among the pagans, in line with St. Augustine's thought that all that is good and true anywhere belongs

to the Christians who should not hesitate, therefore, to learn even from those outside the fold.

Professor Mohrmann then gives an interesting analysis of the differences of style in various parts of the liturgy. In particular, she believes that the orations "were not easily understood by the average Christian of the fifth century or later." (p. 61) Hence, both on grounds of historical precedent, and because she believes that a certain stylization, removing the language from that of daily life, is desirable in the liturgy, Professor Mohrmann seems to show scant favor to the vernacular liturgy movement.

Not all will agree with all the views expressed, particularly on the desirability of having a liturgical style greatly removed from that of daily life, and on the question of how far removed that style actually was by the fifth century. But, in spite of any such differences, all must be grateful for this very penetrating and scholarly study of an important question.

WILLIAM G. MOST

Loras College
Dubuque, Iowa

663

PSYCHOLOGY AND RELIGION: WEST AND EAST by C. G. Jung, trans.
by R. F. C. Hull, New York: Pantheon Books, Inc., 1958. Pp.
xiii + 699. \$6.00.

This book is the eleventh volume—the seventh to appear in the Bollingen edition of Jung's collected works. Jung's primary interest goes out to Western religion: 470 pages of the book are devoted to it, whereas only 138 pages deal with Eastern religion. The part about the East presents psychological commentaries on two Tibetan books, a discussion on Yoga and oriental meditation. The part on Western religion begins with a general introduction of *Psychology and Religion* (first published in 1937); after that it contains a psychological "explanation" of the Holy Trinity (1948) and of the Sacrifice of the Mass (1954), a translation of "Antwort auf Hiob" (1952), a few forewords and shorter essays and two of Jung's earlier contributions to religion, namely *Psychoanalysis and the Cure of Souls* (1928) and *Psychotherapists or the Clergy* (1932).

Religion, according to Jung, "designates the attitude peculiar to a consciousness which has been changed by experience of the

numinosum." The latter concept includes spirits, demons, gods, laws, ideas and ideals which man considers as powerful, dangerous, helpful, beautiful and meaningful enough to inspire him to worship, love, trust, loyalty, faith and confidence. Jung is not concerned with the ontological reality of these powers neither with the truth of creeds or dogma; that is a matter for philosophers and theologians, and Jung admits "not to have any theological knowledge worth mentioning." He is only interested in the psychology of the *homo religiosus*, that is to say, he wishes to show, why and how man's conscious experiences of love, confidence, worship, and so on came about. Jung's basic theme is that these conscious experiences are the necessary development of the unconscious archetypes common to all mankind. His "interpretation" of the dogma of the Holy Trinity may exemplify his theory. "As a metaphysical truth it remained wholly inaccessible to me. . . . I know from my own experience that this latter aspect has never contributed in the slightest to my belief or to my understanding. It told me absolutely nothing." However, he was forced to accept the Holy Trinity as a psychological fact found in the belief of "countless millions of people, for close on two thousand years." He found, too, that the same belief "extended far beyond the confines of Christianity," for Jung sees parallels of the dogma of the Trinity in the religions of Babylon, Egypt, and Greece. He, therefore, concludes that "Holy Trinity is that which is believed always, everywhere, by everybody"—which are the characteristics of an archetype.

As is known, Jung has changed his definition of archetype several times. His latest definition is that the archetype is a disposition of the collective unconscious "which starts functioning at a given moment in the development of the human mind and arranges the material of consciousness into definite patterns." He explains: "Just as the organs of the body are not mere lumps of indifferent, passive matter, but are dynamic, functional complexes which assert themselves with imperious urgency, so also the archetypes, as organs of the psyche, are dynamic, instinctual complexes which determine psychic life." At a certain moment these unconscious complexes manifest themselves in consciousness with compelling force, and when they do, they give form and direction to all conscious experiences, but the form in which they appear depends on the psyche of the individual and the circumstances of time and place. Thus the trinitarian model as it appeared in Babylon and Egypt was

different from the Christian model, but all the different models can be traced back to the same fundamental, universal archetype, Jung believes. This belief is based on the interpretation of symbols, analogous terms and figures of speech, myths and dreams.

A question of paramount importance is, of course, where the archetypes come from and whether they are acquired or not. To this Jung has no answer; the embarrassed little footnote on Page 149, vaguely alluding to a "biological pattern of behavior," does not deserve the name of an answer.

Jung has also trouble with fitting the Christian concept of the Trinity into his archetypal scheme; he admits of running into "great difficulty" with the Holy Ghost. "Why in the name of all that is wonderful," he exclaims somewhat theatrically, "wasn't it Father, Mother, and Son?" That would be much more reasonable and natural than "Father, Son, and Holy Ghost." To this problem his answer is: "It is not just a question of a natural situation, but of a product of human reflection added on to the natural sequence of father and son." This phraseology, whether it means anything or not, is a typical example of how Jung extricates himself out of a difficulty, when his archetypal theory fails. The perfect triadic formula would be "Father, Mother, and Son," but Jung concedes that "its perfection is spoiled by that important mental process of reflection" that is added to it.

However, the mother is such an important archetype that Jung feels that she should be brought in, too. She appears in the archetype of quaternity, which is one of "almost universal occurrence." Being an archetype, quaternity must exert itself in the human mind at the appropriate moment. Therefore, it was a psychological necessity that the Assumption of the Blessed Virgin must become a dogma in the course of time. Donning the mantle of a prophet, Jung goes so far as to predict the promulgation of the dogma of the quaternity of which, in due time, Our Lady will be made the fourth person. "The *Assumptio Mariae* paves the way for the divinity of the Theotokos, i.e., her ultimate recognition as a goddess." There is still another figure which competes for the honor of becoming a member of the quaternity, namely, the devil, Jung opinionates.

The holy sacrifice of the Mass is treated in like manner: the "eating of the godhead is another archetype." Jung's emphasis is on transformation rather than transubstantiation, of which he has little to say.

The reading of Jung's psychological expositions leaves one with the impression that the acceptance of archetypal images enables one to prove most anything, because the unconscious "irrepresentable" archetypes escape any rational approach. The reader feels tempted to apply Jung's own words: "Psychiatrists have committed enough sins already and have put their science to the most unsuitable uses."

Of more practical value are the two books on psychotherapy and psychoanalysis with regard to the clergy and the cure of souls. Here, Jung offers some penetrating remarks about the origin of neurosis, the sterility of "Freud's psychology without a psyche," and the role which the clergy could play in the cure of the mentally ill.

The present volume gives again evidence of Jung's stupendous erudition, but makes one wonder, whether this erudition is always properly digested. The main value of it is that it presents all Jung's writings on religion in one book.

JAMES VAN DER VELDT, O.F.M.

Mt. Mercy College
Cedar Rapids, Iowa

♦♦♦

BOOKS RECEIVED

Educational

Bernard, Jessie, and Jensen, Deborah MacLurg. *Sociology*. St. Louis: C. V. Mosby Co. Pp. 395. \$5.00.

Bloch, Herbert A., and Niederhoffer, Arthur. *The Gang: A Study in Adolescent Behavior*. New York: Philosophical Library, Inc. Pp. 231. \$6.00.

Cook, Alice H., and Douty, Agnes M. *Labor Education Outside the Unions*. Ithaca, N. Y.: Cornell University, New York State School of Industrial and Labor Relations. Pp. 148. \$2.00.

Flitter, Hessel Howard. *An Introduction to Physics in Nursing*. St. Louis: C. V. Mosby Co. Pp. 253. \$3.75.

Gran, John M. *How to Understand and Teach Teen-Agers*. Minneapolis: T. S. Denison and Co. Pp. 229. \$3.95.

Haley, C.S.C., Joseph H. (ed.) *Proceedings of the 1957 Sisters' Institute of Spirituality*. Notre Dame, Ind.: University of Notre Dame Press. Pp. 387.

Lado, Robert, and Fries, Charles C. *English Pattern Practices*. Ann Arbor: University of Michigan Press. Pp. 338. \$2.25.

Lado, Robert, and Fries, Charles C. *English Pronunciation*. Ann Arbor: University of Michigan Press. Pp. 196. \$2.25.

Lado, Robert, and Fries, Charles C. *English Sentence Patterns*. Ann Arbor: University of Michigan Press. Pp. 324. \$2.25.

Lado, Robert, and Fries, Charles C. *Lessons in Vocabulary*. Ann Arbor: University of Michigan Press. Pp. 144. \$2.25.

McAuliffe, S.J., Clarence. *Sacramental Theology*. A Textbook for Advanced Students. St. Louis: B. Herder Book Co. Pp. 457. \$6.00.

Magnifico, L. X. *Education for the Exceptional Child*. New York: Longmans, Green and Co. Pp. 371.

Popham, W. James, and Standlee, Lloyd S. *Out-of-School Activities and Professional Performance of Teachers*. Bloomington: Indiana University Bookstore. Pp. 38. \$1.00.

Power, Edward J. *A History of Catholic Higher Education in the United States*. Milwaukee: Bruce Publishing Co. Pp. 383. \$7.00.

Standing, E. M. *Maria Montessori: Her Life and Work*. London: Hollis and Carter. Pp. 354.

Suttles, Patricia H. (ed.). *Elementary Teachers Guide to Free Curriculum Materials*. Randolph, Wis.: Educators Progress Service. Pp. 347. \$6.50.

Ward, C.S.C., Leo R. *New Life in Catholic Schools*. St. Louis: B. Herder Book Co. Pp. 198. \$3.95.

General

Adler, Mortimer J. *The Idea of Freedom*. Garden City, N. Y.: Doubleday and Co., Inc. Pp. 689. \$7.50.

Betz, Eva K. *Priest on Horseback*. New York: Sheed and Ward. Pp. 160. \$3.00.

Haye, George J. *Bible Highlights of the Old Testament*. New York: Paulist Press. Pp. 263. \$0.75.

Higgins, S.J., Thomas J. *Man as Man*. Milwaukee: Bruce Publishing Co. Pp. 585. \$4.50.

Hopkins, J. G. E. *Black Robe Peacemaker: Pierre De Smet*. New York: P. J. Kenedy and Sons. Pp. 188. \$2.50.

Horizon, Vol. I, No. 1 (September, 1958). 551 Fifth Avenue, New York. Pp. 151. \$3.95.

NEWS OF PRODUCTS AND SERVICES

AUTOMATIC CHALK PENCIL

End messy chalk dust on your hands and clothes by using the new *Hand-Gienic* automatic pencil. At a push of a button chalk ejects, or retracts. Hand never touches chalk during use. *Hand-Gienic* holds any standard chalk as short as $\frac{1}{4}$ inch, and prevents breakage, allowing the comfortable use of 95% of the chalk length. Constructed of sturdy metal, a 1-year written guarantee is included. Write to: *Hand-Gienic, Dept. 58, 161 W. 23rd St., New York 11, N. Y.*

EMBROIDERED ALTAR LINENS

Mary Moore's exquisite, imported hand-embroidered altar linens appeal to the most discriminating taste. These linens are hand embroidered, and made to your specifications. Free samples available upon request. Write to importer: *Mary Moore, Box 394-R, Davenport, Iowa.*

EDUCATORS GUIDE TO FREE SLIDEFILMS

The tenth annual edition of *Educators Guide to Free Slidefilms*, a professional, cyclopedic service on slidefilms (filmstrips), and slides is now available. The *Slidefilm Guide* is designed to provide the most comprehensive information service possible on currently available free slidefilms and slides, all at your fingertips, within the covers of a single book. This Guide lists 703 titles, including 71 set of slides. Of the 703 titles, 103 were not listed in the ninth edition. Write to: *Educators Progress Service, Dept. CER, Randolph, Wis.*

CATHOLIC FUND RAISING

McCarthy Brothers and Associates have available a staff of experienced Catholic fund raising consultants to discuss your fund raising program. A follow up service for the entire pledge period is included. For the best in fund raising services, and for a financial analysis at no cost to you, write to: *McCarthy Brothers and Associates, 54 Park Ave., New York 16, N. Y.*

CAMPUS CHEFS

Your student Food Service can be as simple as . . . A-B-C. Without cost or obligation, if you would like to discuss your *Food Service Program*, write to: *Campus Chefs, Inc., 125 Broad St., Elizabeth, N. J.*

A CATHOLIC DICTIONARY

A Catholic Dictionary (originally published as *The Catholic Encyclopaedic Dictionary*), edited by Donald Attwater, has recently been published. This new edition contains over one hundred revisions, which brings it into full accord with recent liturgical and canonical reforms. First published in 1931, *A Catholic Dictionary* has become a standard work. Its definitions, drawn primarily from present-day teaching, are clear, concise, and given in non-technical language. Published by: *The Macmillan Co., 60 Fifth Ave., New York 11, N. Y.*

NEW BREVIARY FOR RELIGIOUS AND LAITY

The Divine Office, a new breviary for religious and laity is now available. A simplified version of the Roman Breviary, *The Divine Office* follows closely the pattern of daily prayer prescribed by the Church for her clergy and religious throughout the year. One hundred and twenty-eight psalms are used in the book. Special psalms are assigned to each of the day hours of the office, as well as hymns and Scripture readings. Write to: *Herder and Herder, Inc., 17 East 45th St., New York 17, N. Y.*

READING EASEL

Handy for desk or lap use, *Endolane Reading Easel* adjusts to three reading angles. Movable transparent pageholders free hands for writing, typing, etc. Made of tempered masonite, with piano type metal hinges, the *Endolane* folds flat. Felt protect desk surfaces. Write to: *Endolane Enterprises, Dept. C, Antioch, Illinois.*

HUMAN EVOLUTION — 1956 (Reprint)

Because of popular demand, the article on *Human Evolution — 1956*, with Appendix, *The Present Catholic Attitude Towards Evolution*, has now been reprinted. This authoritative article, by Rev. J. Franklin Ewing, S.J., Ph.D., Professor of Physical Anthropology at Fordham University, is written in a non-technical style, and should be of particular interest to all Catholic students and educators. The article is now in its fourth reprinting. Order from: *Anthropological Quarterly, The Catholic University of America Press, Washington 17, D. C.*

FREE SLIDEFILMS

The Free Slidefilms (Filmstrips) you need to enliven and enrich textbook teaching are listed in the New, 1958

EDUCATORS GUIDE TO FREE SLIDEFILMS

- Authoritative
- Comprehensive
- Easy-to-Use

*Available for \$6.00 on
30 day approval*

**EDUCATORS PROGRESS
SERVICE**

Dept. CER Randolph, Wisconsin

Do You Teach French? ?

FOR LOAN

regular programs of

**KODACHROME TRANSPARENCIES
FILMS FILMSTRIPS
EXHIBITS**

For free catalogue apply to

**Society for
French-American Cultural Services
and Educational Aid (FACSEA)**

972 Fifth Avenue New York 21, N. Y.

FOR SALE

Kodachrome Transparencies and Sound Tape Commentaries

We Sing and Praise

... growing Catholic Music Series ...
has been officially Adopted and Approved by

- The Diocese of Altoona-Johnstown
- The Diocese of Buffalo
- The Archdiocese of Chicago
- The Diocese of Cleveland
- The Diocese of Columbus
- The Diocese of Covington
- The Archdiocese of Dubuque
- The Diocese of Ft. Wayne

The Diocese of Gary
The Diocese of Grand Rapids
The Diocese of Madison
The Diocese of Marquette
The Diocese of Pittsburgh
The Diocese of Rochester
The Archdiocese of St. Paul
The Diocese of Springfield, Ill.

Songbooks for Kindergarten through Grade 5 now available, with manuals, piano accompaniments, and records.

HOME OFFICE: Boston

SALES OFFICES: New York 11 Chicago 6 Atlanta 3 Dallas 1
Columbus 16 Palo Alto Toronto 7

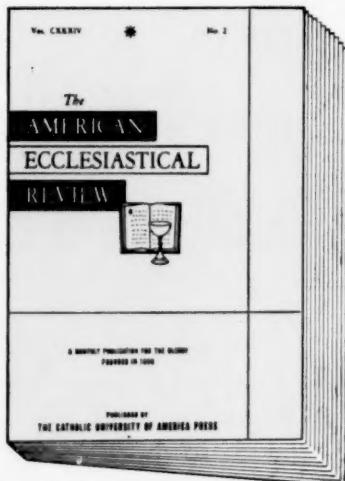
Ginn and Company

In answering advertisements please mention THE REVIEW

Catholic Educators and Priests

FOR OVER 70 YEARS

have known the value of



The American Ecclesiastical Review

This monthly publication of The Catholic University of America, with contributors of national and international reputation, ranks highest in prestige in the ecclesiastical world. It should be on every priest's table and in every seminary and university library.

Authoritative articles on Catholic doctrine — studies in parochial and priestly problems — Developments in Catholic Action — Articles on moral questions — Historical and liturgical surveys — Answers to questions — Book Reviews and Analecta.

Some Recent Contents:—

- A New Target in the Fight Against Juvenile Delinquency.....Rev. Thomas Trese, S.J.
- The Newman Legend and Newman's Complaints.....Msgr. Joseph C. Fenton, S.T.D.
- The Instruction on Coeducation.....V. Rev. Francis J. Connell, C.S.S.R.
- The Blood and Water from the Side of Christ.....A. F. Sava, M.D.
- Catholics in Invalid Marriages.....Rev. Hugh J. O'Connell, C.S.S.R.
- Some Aspects of the Problem of Creation.....Rev. Leo A. Foley, S.M.
- Physiologic Control of Fertility: Process and Morality.....William J. Gibbons, S.J., and Thomas K. Burch
- Concerning the Aging.....Rev. Lucien L. Lauerman

Subscription price: U. S., Canada and Foreign \$5.00 a year
Single Issues 50 cents

SPECIAL SEMINARIAN OFFER!

What better way to start a Seminarian or a Newly-Ordained Priest on the path of priestly teaching and reading than a subscription to THE AMERICAN ECCLESIASTICAL REVIEW.

Special Rate for Seminarians — \$3.50 per year
(IDEAL AS A GIFT!)



In answering advertisements please mention THE REVIEW